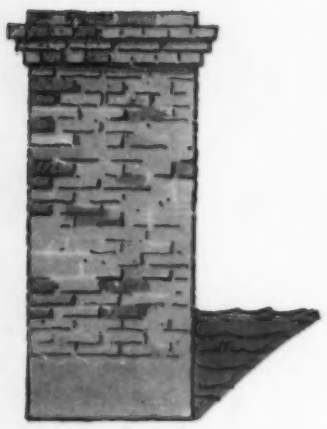
The AMERICAN HOME

10c

JULY 1933



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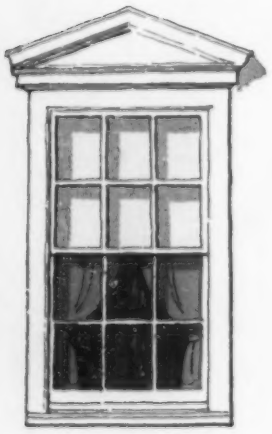

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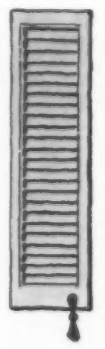

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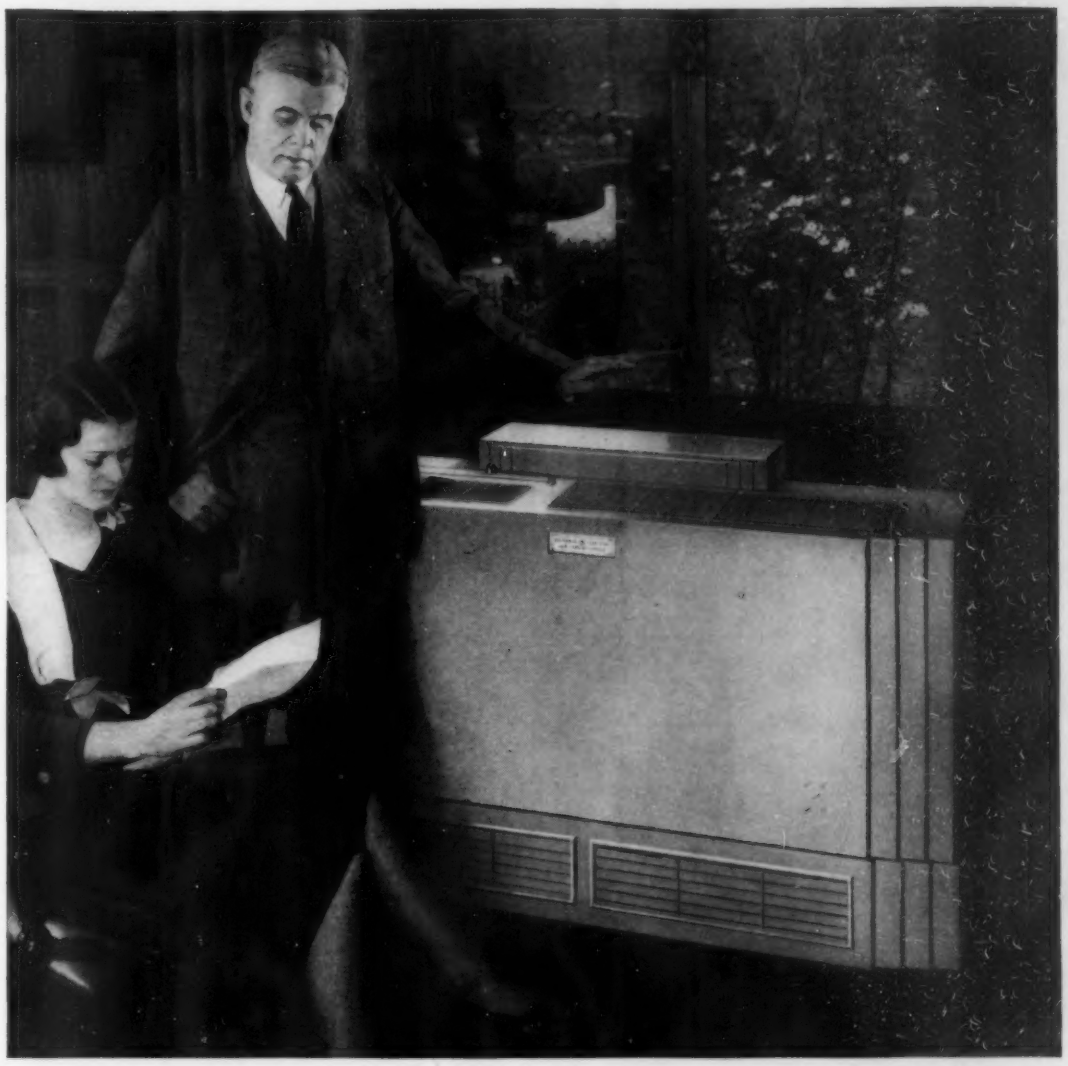

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Home of Mr. and Mrs. George Weidler, Old Lyme, Conn.

Center: Home of Mr. and Mrs. S. C. Scott, Christiana, Pa.

Dr. and Mrs. George Brown, Hebron, Ohio

Home of Mr. and Mrs. W. A. Frey, Jr., Larchmont Wood, N. Y.

HERE it is summer again—and on the day I am writing this, I am clearing up the desk to go travelin' myself—starting west to visit as many readers' homes as I possibly can in two months. I wish it might include every one of you, but your neighbor's homes will be in forthcoming issues even if I can't get to yours—so watch for them! Homes, gardens, charming rooms—I'm off to find all I can in the Mid-West to share with all our other readers these coming months.

. . . . . .

In the past few years, particularly the last two, countless communities have found the answer to unemployment and "relief" in Community Canning Projects, based much on the same principle as the old-time custom of friendly neighbors "pitching in." They can be held in a home kitchen or in a church or community hall. The Home Canners Bureau sent us four plans which have been successfully employed by various communities, and if your community is interested in the idea, we shall be glad to put you in touch with them for details.

. . . . . .

Follows a list of publications and mailing matter prepared by the Division of Building and Housing, of the Department of Commerce, together with their prices. Some of them will undoubtedly interest our readers, so we print herewith a complete list. In writing for them, will you please send your requests and remittances direct to the Department of Commerce, Bureau of Standards, Washington, D. C. Material on which no price is quoted is available from this Division without charge.

Home building and financing

How to Own Your Home, BH17. 5c.
Present Home Financing Methods, BH12. 5c.
Care and Repair of the House, BH15. 15c.
LC284—List of Publications and Articles Relating to Home Heating Problems.
LC287—List of Published Material Relating to Home Building and Maintenance.
Architects' Small House Service Bureau—Plan service described.
Price List 72—List of Government Publications of Interest to Suburbanites and Home Builders.
The Drive for Better Homes (Radio Talk by Dr. Julius Klein).

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MRS. JEAN AUSTIN
Editor

LEONARD BARRON
Horticultural Editor

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Some Problems of the Small House (Address by J. S. Taylor).
Planning the House with the Children in Mind (Radio talk by J. S. Taylor).
List of Publications of the President's Conference on Home Building and Home Ownership.
List of Publications of the Committee on Reconditioning, Remodeling, and Modernizing.

Miscellaneous

The Division of Building and Housing and Its Services.
Seasonal Operation in the Construction Industries—committee report. 5c.
LC290—Publications of the Bureau of Standards relating to Building Materials, Home Building, Home Ownership, City Planning and Zoning.
Department of Commerce Services available to Municipalities.

. . . . . .

Starting this month, we shall, on request, place your name on a regular monthly mailing list to receive Mr. Barron's Monthly Garden Reminders. This regular monthly bulletin allows us to give you all the necessary planting information in a much more complete form than was possible in the pages of the magazine itself. A postcard request will bring it to you regularly.

. . . . . .

I wish to take this opportunity of thanking you for voting and suggesting those things you'd like to see in future issues of the magazine. This request, printed on this page in the June issue, was done with the sincere desire to learn of your needs and desires—and I look forward to coming back to stacks of suggestions and "votes" and shall try to make the forthcoming issues as nearly perfect as is possible.

Jean Austin

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GARDEN CITY, N. Y.

Richard Averill Smith

What more cordial invitation is needed to eat out of doors than this sun-spattered terrace of Mrs. Corkran's? It is the same charming "Boxley" we showed in February

LET'S EAT OUTDOORS!

Costain

Garden of Mrs. Alice Theiss, Miami Beach, Florida

Virginia Vincent

UNDER a huge elm tree close to a little winding river, canoes glide around the bend and there is a French restaurant. There must be thousands of them in France. But when you sit down to the table with the red and white checkered cloth and find a tureen of savory soup steaming under your nose, you are sure there is nothing like it anywhere. I have watched picnics in California canyons where epicures gathered around bonfires declaring nothing ever tasted better than weinies blistered over the fire and frijoles boiling in earthen pots. And between France and California in thousands of places with the rising tide and the setting sun I have seen people suddenly turn gourmet at the drop of the napkin. The international outdoor appetite is seldom defeated.

There is an unexplainable thrill to eating al fresco. Terraces have become outdoor dining rooms and the sunporch or the lawn nearest the kitchen are turned into a breakfast nook with a weatherproof table and chairs in the shade. Because every one has taken so enthusiastically to this pleasant manner of dining there have been all sorts of new equipment made to lighten work and make meals more attractive for those who prepare them as well as those who eat them.

How to serve hot things hot out of doors has up to now been more or less of a problem. New electric casseroles and dishes have solved it satisfactorily. Serving a meal from the kitchen to the outdoor dining room quickly and without frequent running back and forth is largely a matter of planning. Large trays help in clearing the table. A tea wagon is useful in holding dishes and acts as a buffet.

A weather-proofed electric socket on the outside of the house to which electric percolators, sandwich grills, waffle irons, casseroles, and other equipment may be attached will do away with some cooking in the kitchen as well as footwork in serving.

If the table is set a few yards from the house, there is always an extension cord (approved for weight and length by your electrician) so that you need not even leave your seat at the table while you make and pour coffee or tea. If the weather-proofed socket on the outside of the house is double, check up on the voltage so as not to overload the wires.

These modern innovations wipe out many difficulties heretofore encountered, and at the same time give a new list of marvelous advantages. There will be fewer dishes to wash if you dine out, no heated kitchen in hot weather, and little laundry work, since paper napkins and a washable oilcloth may be used instead of table linen. Food prepared in advance allows the hostess to be really a hostess without her mind on the kitchen, her face heated and flushed with worry, and her feet tired by tedious tramping.

There is first the plan of menu. The menu should not be a picnic menu because the family will soon tire of picnic fare. It should be simple, and there should be at least one hot dish.

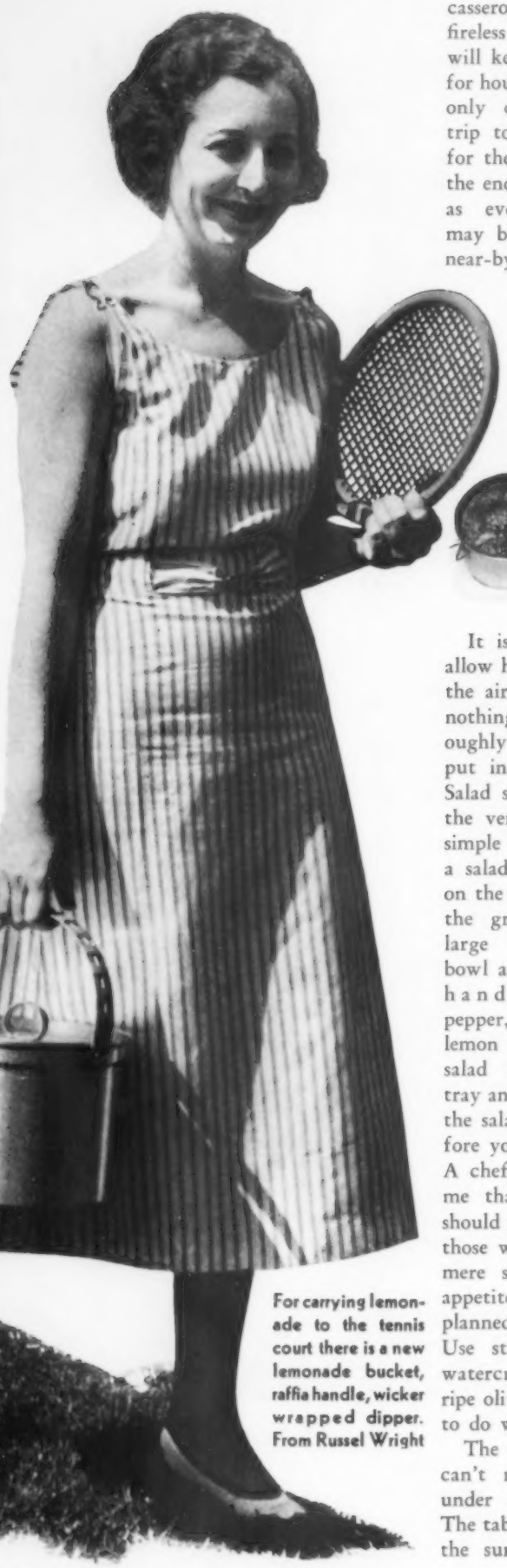
Here are two menus planned to give few steps and take simple preparations.

Menu I

Onion soup
(Served in pottery dishes from the electric casserole or from the French Marmite Cabaret)
Stuffed egg and tomato salad
(Arranged on a pottery plate and kept in the ice box ready to serve)
Hot muffins Cottage cheese
Fresh strawberries

Menu II

Cranberry cocktail
Stuffed peppers en casserole
Rolls Butter
Strawberry ice cream
Coffee Cookies



For carrying lemonade to the tennis court there is a new lemonade bucket, raffia handle, wicker wrapped dipper. From Russel Wright

When the cranberry cocktail is served on the table the casserole may be placed either on the table or on the tea wagon. The electric casserole acts like a fireless cooker and will keep piping hot for hours. This menu only calls for one trip to the ice box for the ice cream at the end of the meal, as everything else may be put on the near-by tea wagon.

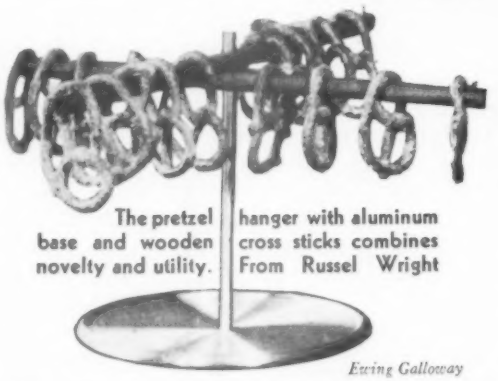
F. M. Demarest

Above: The Bain Marie is a copper steamer with four copper pots having about a quart capacity. Hot water is placed in the bottom container. Easy to take outdoors. Charles Ruegger

At left: Three different foods may be cooked separately at the same time in this Everhot electric cooker. It is equally efficient for keeping foods hot or cold. N. Y. Edison Co.

Below: The Nesco electric casserole or roaster, made by the National Enameling Co., may be used for a variety of things. N. Y. Edison Co.

It is particularly important never to allow hot dishes to get lukewarm even if the air is chilly. Likewise on hot days nothing is more refreshing than thoroughly chilled food. Butter should be put in a covered dish with ice on it. Salad should be kept in the ice box till the very last moment. It is extremely simple and much more appetizing to mix a salad of greens on the table. Put the greens in a large wooden bowl and have at hand the salt, pepper, vinegar lemon juice, and salad oil on a tray and marinate the salad just before you serve it. A chef once told me that a salad should always be mixed before the eyes of those who are going to eat it, since the mere sight is calculated to whet the appetite. Summer salads should be planned carefully with a color scheme. Use strips of pimientos with lettuce, watercress and tomatoes, cucumber with ripe olives. The appearance has as much to do with the taste as the seasonings.



The pretzel base and wooden novelty and utility. hanger with aluminum cross sticks combines From Russel Wright

Ewing Galloway

The most jaded appetite in the world can't resist a meal served artistically under an awning or under the trees. The table service should take its cue from the surroundings. Pottery is practical because it can be used over a flame and on top of an electric stove. It is durable though breakable. If you want the guaranteed-non-chipping-can't-be-broken kind of dish, you will find "le Creuset" cast ironware made in lovely French blue and red is most satisfactory. This has the appearance of pottery and has a quaint cover to each piece. Wonderful for shirred eggs, casseroles, and soufflés!

One might as well take a few tips from the French in the matter of eating on the terrace since they do it so appetizingly. Fruit looks best in baskets resting on grape leaves or violet leaves. Cheese often can be molded in little heart-shaped wicker baskets. Carafes with glass stoppers will be most satisfactory for the table, though water

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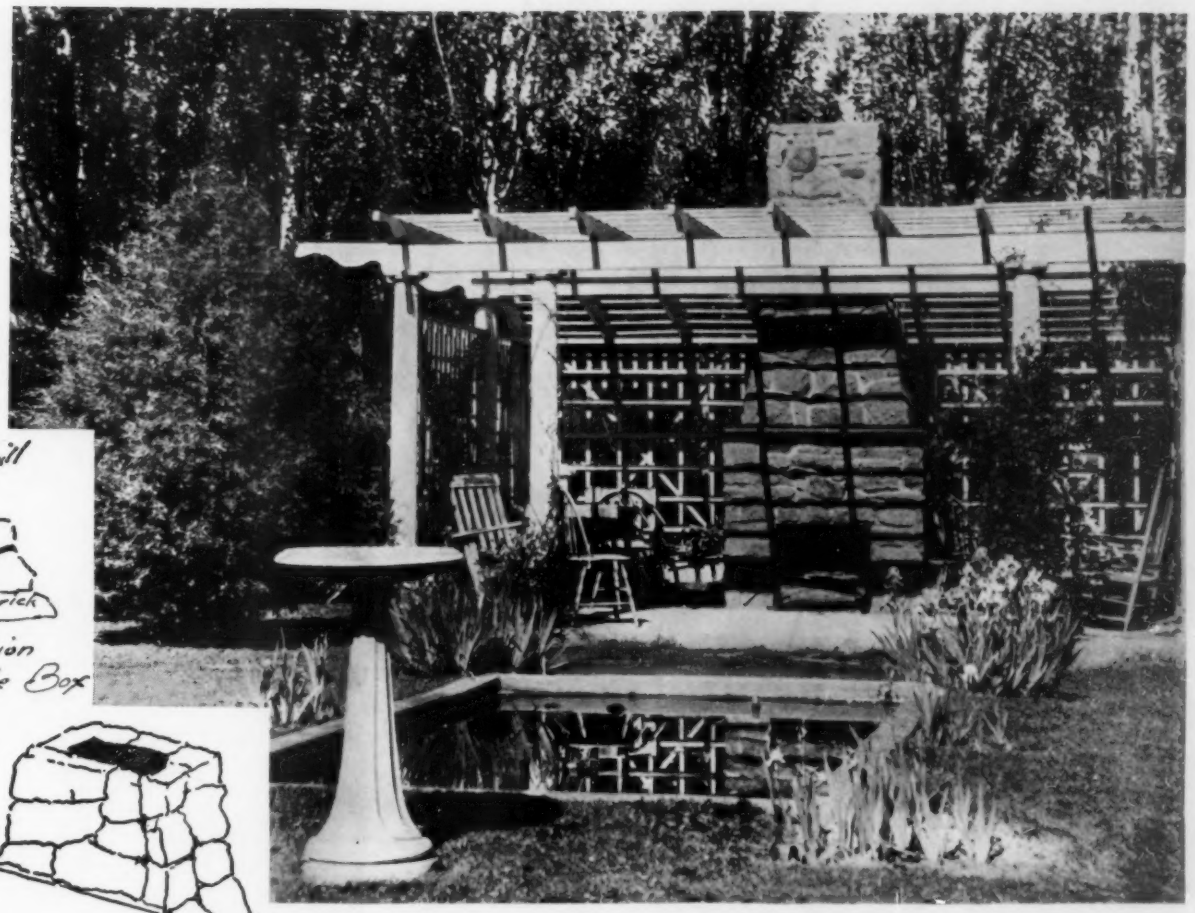
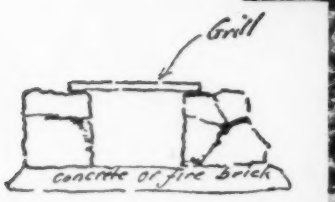


An outdoor fireplace may be the very solution for that awkward corner that seems determined not to be a part of the garden plan



Cross-Section
Simple Fire Box

Picnic in your garden

Sit by an open fire, roast weenies or broil a steak; smoke and yarn and feel vagabondish and lazy—right in your own garden . . . Arthur Hawthorne Carhart

A PICNIC spot in your own garden is another delightful means whereby you can use the portion of your home which lies outside of the four walls of the house. Many a day when you wish you could get out on a picnic into open country you regretfully abandon the idea, for you know from experience that thousands are on the highways, your tempers and nerves are likely to be frazzled before you reach your favorite picnic grove, and when you get there you certainly will find scraps and cans, papers and people strewn all over the place. When this happens you always wish you had remained at home.

Or there is another situation where the picnic in the garden is just the right thing. It is too far to an outside picnic spot to dash out for the evening meal. But you suddenly want to picnic this night, sit by an open fire, roast weenies, or broil a steak, and smoke and yarn and feel irresponsible, vagabondish, and lazy. Old clothes, a bit of a campfire in your own garden, a few congenial guests and the trick is accomplished with minimum effort and, indeed, maximum enjoyment.

Still another recommendation for a picnic spot in the garden is found when the youngsters wish to have an outdoor party. You can think of a dozen other reasons. But beyond all this is the basic fact that this is another way to live in the garden; and that test stamps the picnic corner as a legitimate element of garden planning, for gardens of the right kind are made to live in.

First we must recognize that the conventional garden furniture does not afford just the right sort of equipment for a picnic. It invites the spreading of tablecloths, the hauling of dining room chairs to the terrace—just simply moving the meal from a room to a terrace and that is no picnic. It is too civilized and clean. To make a picnic, you must have a bit of open fire or a fireplace, you must put on old clothes, perhaps roll on the ground a little, boil coffee in a black pot instead of toting an electric percolator through the kitchen door, and you will wish to cook steak for sandwiches, roast weenies, or toast marshmallows, or even brew a savory stew. Campfire cookery is the test of whether or not you are on a picnic.

In every home grounds there is a corner that can be designated as "the badlands." Perhaps the shrubs have tangled beyond all control, or it is an awkward area in relation to the other portions of the garden, or it may have been the play yard before the children grew too old to enjoy a sandpile. Such a spot may be awaiting the simplest of reorganizations to make it a corking place for a home-made picnic.

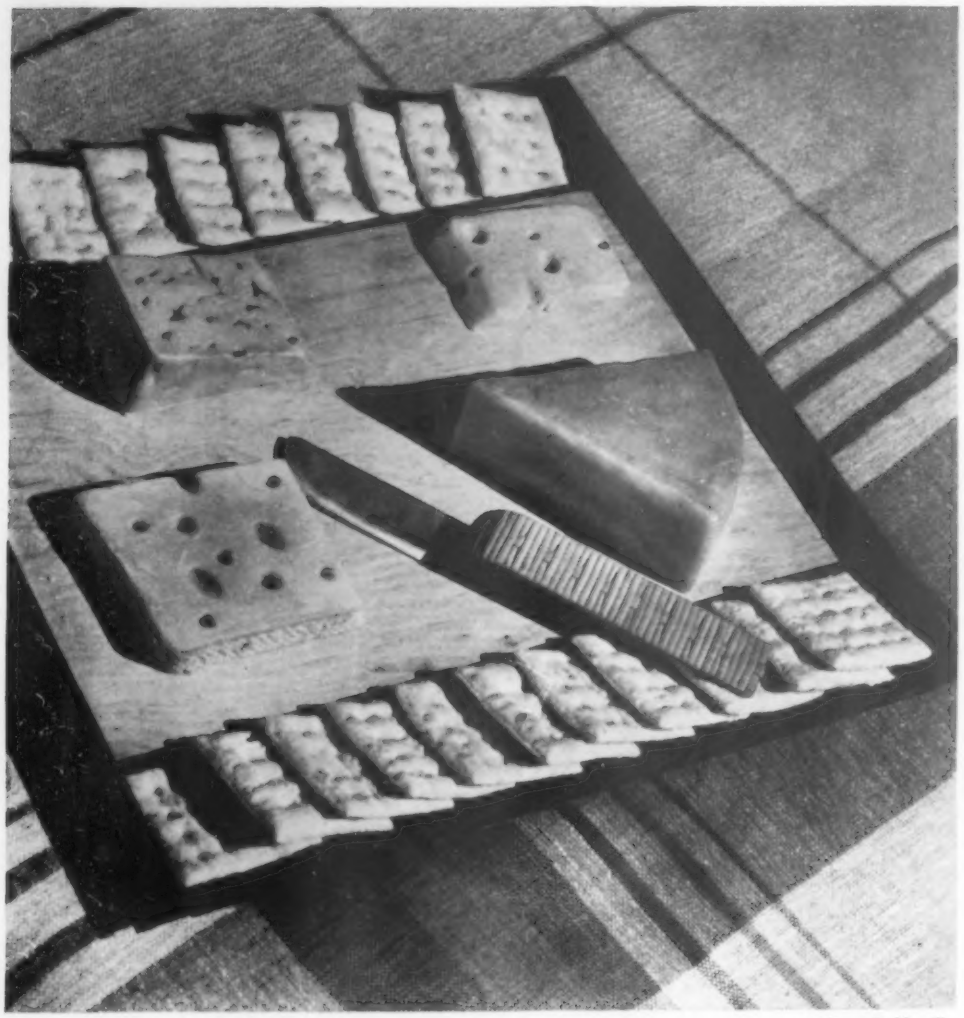
If there is no such spot, or if you are building the garden from the "ground up" and wish to include this nook, you will study the design to find where it can be included in harmony with the general scheme. Often the terminus of a pathway is the acceptable point for this equipment.

Preferably keep your fire small, not only to conserve wood fuel but a big fire might make your neighbors nervous. A small fire is far less likely to get beyond control. You do not need a big

[*Please turn to page 100*]

AIDS TO INFORMAL ENTERTAINING

Helen Anderson Storey describes some new serving sets and accessories guaranteed to give even ordinary dishes a festive air



Dana B. Merrill

I WISH you would take me to see your friend Peggy sometime," said an acquaintance to me one day. "Everyone likes her parties so much. The men say it's the eats but the women say it's the way things are served. What do you think?"

Peggy, who lives in an unpretentious but charming little house, does entertain very well, and one day I asked her to tell me how she does it.

"Of course in order to do a good job of entertaining you have really to like to have people come in," said she. "And you have to have them frequently, otherwise you get out of practice. Now Jim and I like to give a dinner party occasionally, but in a small house the number of guests at a regular dinner is always limited. So we've begun to make a specialty of informal occasions, such as Sunday night suppers, Sunday morning breakfasts, and coming back to the house after the theater or movies for something to eat. This way you can have lots more people without much trouble and you get to know new people all the time, for your friends know they can bring someone else whenever they want to."

As a matter of fact, there are several elements in Peggy's technique of making guests feel at home in her house, I discovered. One is the air of spontaneity she bestows on her gatherings by serving simple dishes, often made right on the table. Behind them lies detailed planning, to be sure, but Peggy takes care not to make this evident. The salad at her Sunday night suppers, for example, nonchalantly assembled on the buffet table "just from things in the ice box" has its ingredients carefully chosen. The spaghetti and curried rice dishes which she so joyously concocts are the result of a study of recipe after recipe and long experimentation with her own family. The bacon and eggs and toast at her Sunday morning breakfasts, stereotyped and humble though they may seem, are always cooked exactly right. No wonder large quantities are consumed, and no matter how much is needed Peggy seems to have lots in reserve. "Men like to feel there's enough of everything; they don't like small, dainty servings," she says. "Follow the technique of the chop house, not the tea room, if you want to please the masculine sex."

Even the most prosaic food assumes an air of festivity and smartness when Peggy serves it. She has certain dishes which she cooks excellently, and when these are arranged in some of her serving sets they certainly look distinguished. Her platters and bowls of wood and aluminum have been cleverly designed for special purposes, and for the benefit of readers, who like to do this informal type of entertaining I am going to describe them in detail.

These ultra modern serving sets—platters, bowls, serving spoons, knives and forks, and beverage containers—come from the studio of Russel Wright, a young artist who has studied serving problems so closely that some of his creations seem like a veritable answer to the hostess's prayer. The trays and large platters, for instance, though sturdily built for long wear and of generous size, are incredibly light, which will be deeply appreciated by anyone who has had to carry ordinary trays filled with refreshments. They have suitable compartments for the varied kinds of food they are meant to hold, whether crackers and cheese, steak, spaghetti, or bacon and eggs, which makes for convenience and an air of easy hospitality.

One of Peggy's recent acquisitions is a spaghetti set. This consists of a big wooden bowl of maple, darkened to the color of old oak ($3.10). With it comes a wood and pewter serving spoon ($1) and fork ($1.20). It is completed by a big shaker for grated cheese ($1.50). When Peggy brings it out full of spaghetti covered with her perfectly delicious sauce it certainly makes an impression. "I use it also for curried chicken and rice," she said, "and it's perfectly good for chop suey, too." (Cost of complete set $6.80. Objects may be purchased separately.)

"And these are the things which help to make my Sunday morning breakfasts enjoyed," she continued, taking from the

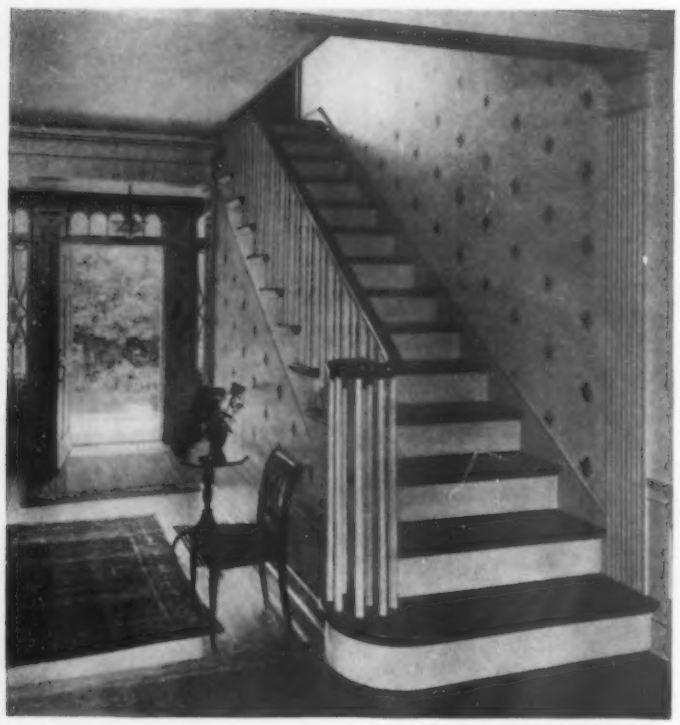
[*Please turn to page 91*]

Dana B. Merrill

Foods may not taste any better when served in these smart birch and aluminum accessories, but they will certainly look more intriguing and "make" your party. Designed by Russel Wright, they are described for you on the opposite page

On these two pages we show a variety of stairways suitable for all types of Colonial homes, from the simple Cape Cod Colonial to the more pretentious New England Colonial

Phillips Brooks Nichols, Arch't.



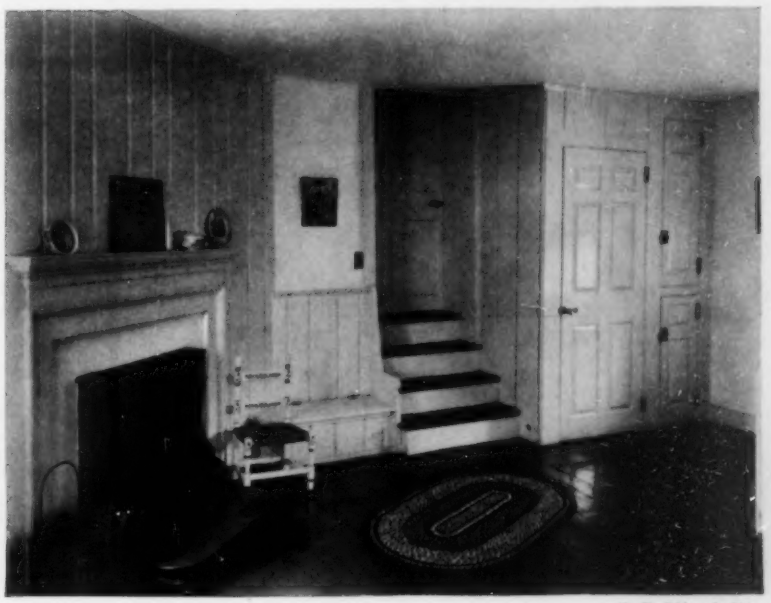
Aymar Embury II, Arch't.

Maier & Walsh, Arch'ts.

Stratton O. Hammon, Arch't.

The stairway above is in the home of Mr. and Mrs. J. Preston Tabb of Louisville, Kentucky, which was described in detail in our May issue. The natural pine panelling lends charm and distinction to the entrance hall

James Renwick Thompson, Arch't.



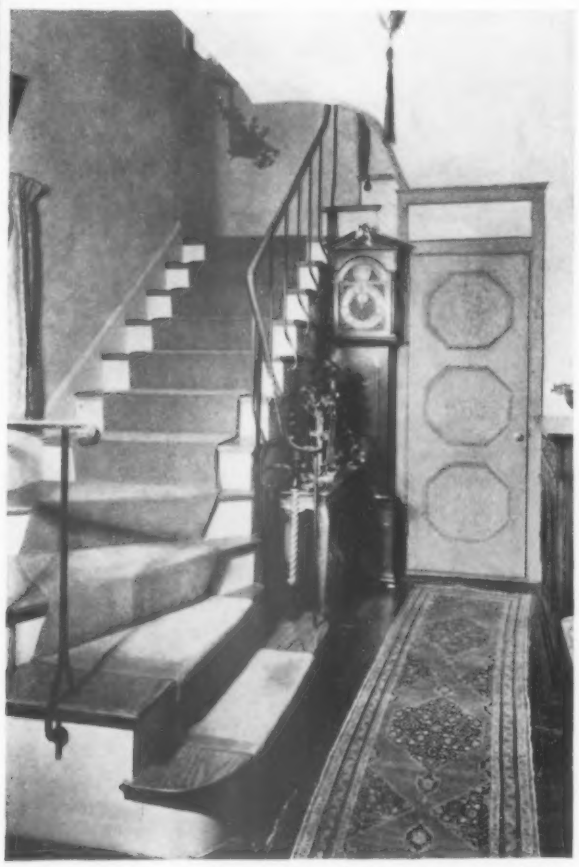
R. B. Okie, Arch't.

OF STAIRWAY DETAILS

Charles Willing, Arch't.

Richard Everett, Jr., Arch't.

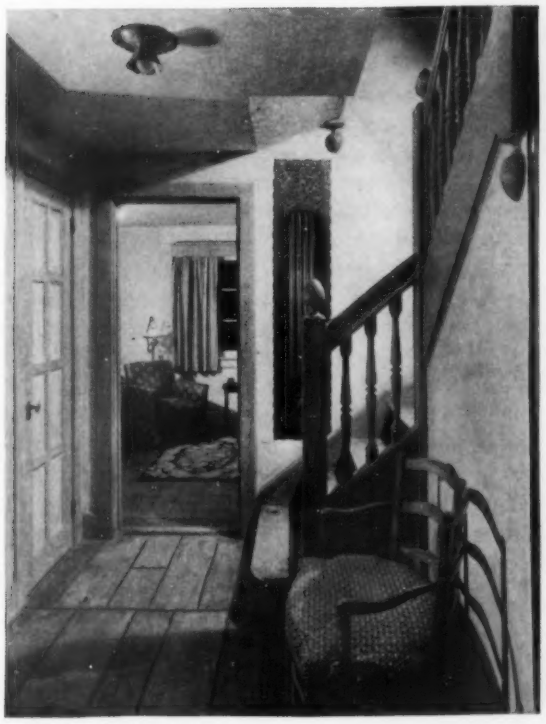
Below, stairway in the home of Mr. and Mrs. William Ellery, shown on page 69 of this same issue. Simple but very effective wrought iron stair rails harmonize with the exterior wrought iron details



The Housing Company, Arch'ts.

Breed, Fuller & Dick, Arch'ts.

Polhemus & Coffin, Arch'ts.



Bernhardt Muller, Arch't.

Harry Howe Bentley, Arch't.

OF STAIRWAY DETAILS

Drawings by Harrie Wood

by
VIOLET
HART
HALL

SPEAKING OF CUPBOARDS

MY HOUSEKEEPING began in the old-time houses built by men who, with masculine complacency, thought they had done handsomely by the womenfolk when they had provided them with a single capacious cupboard whose shelves were half as many, and twice as deep and far apart as necessary. The paint on our kitchen chairs was constantly worn off from the continual climbing thereon to reach the inevitable high places where we had to put many things in almost daily use.

Those were the days when the "camfire" bottle hobnobbed with the salt and pepper on a shelf back of the kitchen stove and the tooth "polish" and soapdish kept company on the bathroom window sill; when we brought the ironing board up from the cellar on ironing day and hung the dishpan on a hook at the back door; days when closets were as big as rooms or narrow, inaccessible apertures in a wall, always dark and devoid of decoration, dismal places where one wanted to shove things in quickly and shut the door—if there were a door. More often than not, the doorways were curtained which made matters worse. Linen closets, if one were lucky enough to have them, were usually huge, ill-fitting drawers which taxed the housekeeper's strength and disposition alike to the utmost to open them, only to find the piles of linen which might have been put away in order in sad disarray. Sometimes one gave up in despair, left there only those bulky things which just wouldn't fit in anywhere else and tucked the smaller ones away in the bottom drawer of someone's bureau.

But even in those benighted days, we used to dream of a housekeeper's heaven where there would be a place for everything and perhaps everything could be kept in its place. I recall hopeful visits to some of the "modern" houses with real estate gentlemen who would adroitly draw my attention to an attractive French window or an enchanting lighting fixture while turning a deaf ear to my plea for a place to put the baby-buggy or the small boy's velocipede.

Then a day of promise dawned. I was to build a house of my own. How my heart leaped to the thought of all the cupboards I should have, all that I had ever longed for; not only those eye-delighting, uniform cabinets which modern builders dote on building and which have such an important place in the scheme of storage, but different kinds and sizes. They would be scattered about the house in some proximity to the places in which they would be used; they would take care of the infinite variety of articles so necessary in every household and so usually homeless, begging shelter in out-of-the-way places or flaunting themselves in plain sight to the despair of an order-loving soul.

In the midst of discussions of exterior trim or interior finish, my mind would be always reverting to cupboards. But I was doomed to some disappointment. My cherished ideas often interfered with the architectural design of the room or the expense must be kept down. However, I succeeded eventually in making it plain that I did not desire to be inordinately exacting or disagreeable but that, with my back more or less to the wall, all I wanted was adequate storage for the manifold articles which I knew that I must reckon with in keeping a home.

I succeeded pretty well in securing conveniences. However, as we have lived in the house, many others have suggested themselves which we would now incorporate among the essentials of storage space.

When the kitchen cupboards were in process of construction, I had one sec-

tion reserved for platters. This is a series of thin shelves spaced about two inches apart and occupying the space of two ordinary shelves. These take care of those awkward platters, trays, and cake-plates ordinarily stacked under or behind piles of other dishes to be removed before one can find the desired thing and often emerging with chips or cracks.

Another time I should plan for a cupboard similar to this one but fitted with wire shelves for storing cakes and pies.

I stole a bit of space from each utensil cupboard adjoining the sink and had it fitted with cunning little doors just high enough to admit the vacuum jugs and tall vases. Were I to do it again, I would have more space for the tall pitchers.

A small cupboard 18″ x 24″ near the stove has narrow shelves just wide enough for packages of matches, macaroni, cornstarch, and the like; for seasonings, jars for drippings, and so forth. This is very convenient, but it should have another section for uncooked cereals.

Between the regular shelves for the dishes, I had narrow ones about three and a half inches wide placed on three sides of the cupboard walls. These are for saucers, sauce dishes, small bowls and pitchers, rows of tumblers, salt and peppers, and so on. In my work compartment, there are similar ones holding measuring cups, small moulds, spices, and small-packaged supplies. These shelves are not only convenient but utilize the space above piles of plates and pans ordinarily wasted.

The cutlery drawer which was twice as deep as necessary, I had fitted with a sliding tray. This takes care of smaller knives and spoons and still gives access to the space beneath where the larger things are kept. Four narrow, rather deep drawers have proven convenient for the collection of miscellaneous choppers, beaters, and what-nots of culinary necessities which never fit into ordinary drawers.

If possible, the cupboards for dishes should be built along an inside wall where they will be warm and those for food on the outside where they will have the advantage of coolness.

Under the sink I had made for storage of vegetables a three-sided box on casters, fitted with two heavy square tin cans painted to match the woodwork. Here I can store a peck of potatoes and another of apples or anything else. Under the built-in refrigerator against an outside wall is more space for vegetable storage, while above is a place for foods which need coolness but not refrigeration.

The broom closet, eighteen inches deep and twenty-six inches wide, is large enough not only for a broom but also for the suction cleaner, the floor-waxer, dustmop and pan, and the many brushes, as well as a small folding step-ladder. The carpenter was somewhat skeptical about the size of this cabinet but it has proved itself no end of comfort. Above this closet is ample storage for cleaning materials, polishes, shelf paper, and the seldom used but indispensable articles of bulk.

We missed providing a place for the table leaves, or rather the place where we thought to store them was over the furnace and proved too hot for them. So we still have to go to the basement for them at the busy times when guests are expected.

Along the basement stairway are our prize contraptions for holding the manifold articles which come into the house via the back door and are ordinarily tossed on the kitchen floor by the younger members of the household. These are three compartments which consist of shelves about four inches wide and thirty-two inches long. They are enclosed fence-like with slatted pieces of wood so that one can see the contents at a glance. The top one is five inches deep and is designed to hold mittens, golf balls, marble bags, baseballs, and other cherished small possessions of youth. The middle one is fourteen inches deep and will hold a tennis racquet, a baseball bat, even golf sticks on an angle. The third one is seven inches in depth and provides a place for rubbers, galoshes, skates, baseball mitts, and other things in their season. I wish that I had another one for newspapers.

On the wall opposite are hooks for caps and sweaters. In winter when these articles are often damp, the warm air coming up from the furnace keeps them warm and dry.

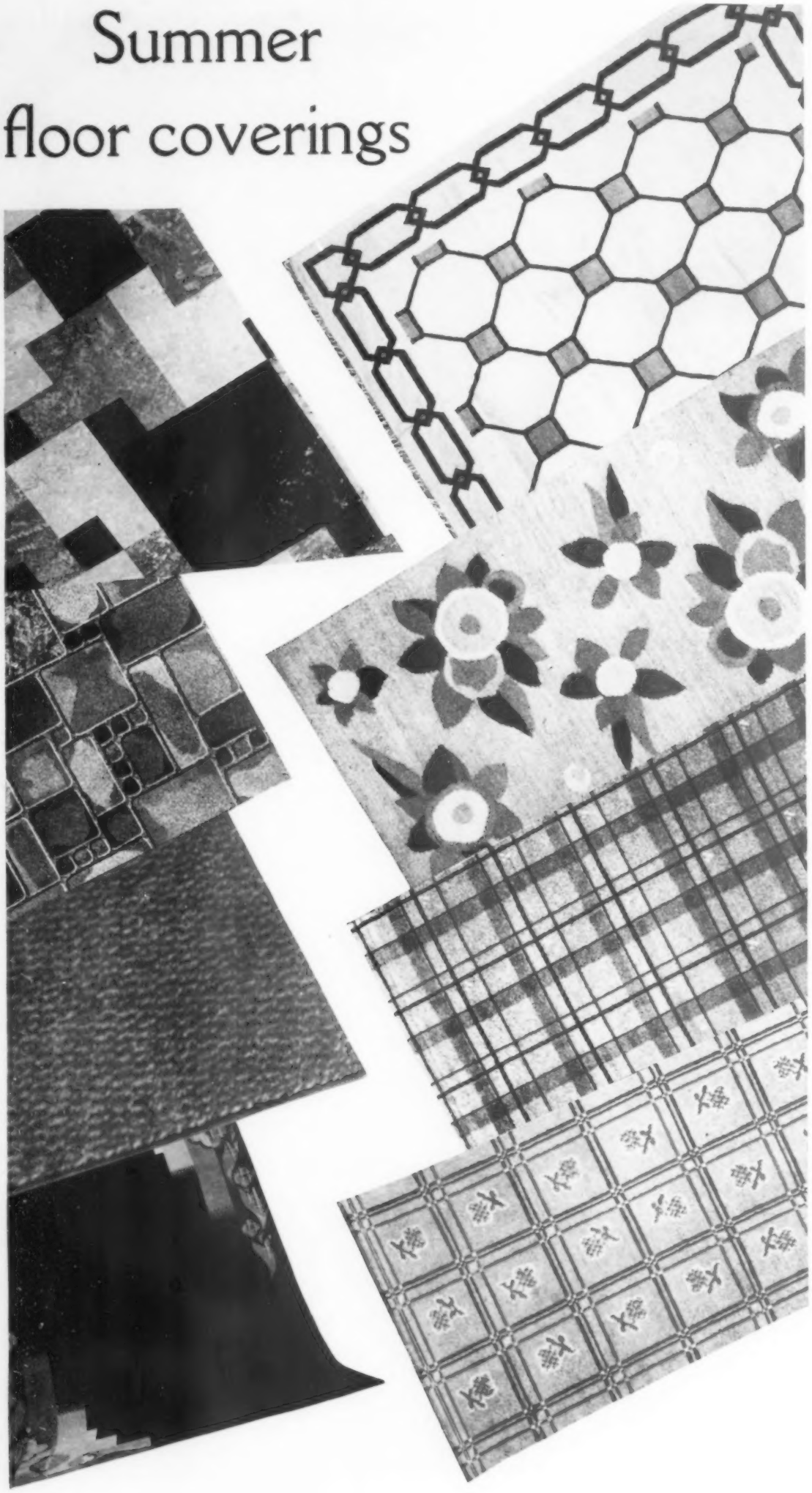
Another rack, 3 x 4 x 15 inches, on the wall of this entrance is for mail. Having paid an extravagant price for a fine looking mailbox at the front entrance, which had a capacious receptacle on the inside and a perfectly inadequate opening on the outside through which it is impossible to put a newspaper or magazine, we found it more satisfactory to have mail delivered at the driveway entrance. Here we also put the out-going

[*Please turn to page 97*]

The cutlery drawer which was twice as deep as necessary was fitted with a sliding tray, separating smaller knives and spoons and still giving access to the space beneath

Isn't this a more sensible way of storing those awkward platters, trays, and cake-plates than stacking them under or behind piles of other dishes, often emerging with chips and cracks? On the opposite page, we show a novel idea for storing baseball bats, mits, and all the other paraphernalia so dear to children's hearts but a total loss in the ordinary closet

Summer floor coverings



Left-hand column:

The top illustration shows a marbled inlaid linoleum very smart in coloring and pattern—worked out in pleasing tones of brown, buff, and black. Congoleum-Nairn, Incorporated

Next comes a shaded embossed linoleum, the colors ranging from light tan to deep brown, with a marbleized square dropped in at random. The interliners between blocks are gray. Armstrong Cork Company

Very practical and charming is this reversible wool fiber rug in a rather conservative weave, combining shades of rust and gray. Deltox Rug Company

At the bottom of this column is an axminster rug architecturally modern in design, the corner motifs representing shafts that merge into the background in shades of green and chartreuse on a background of midnight black. Firth Carpet Company

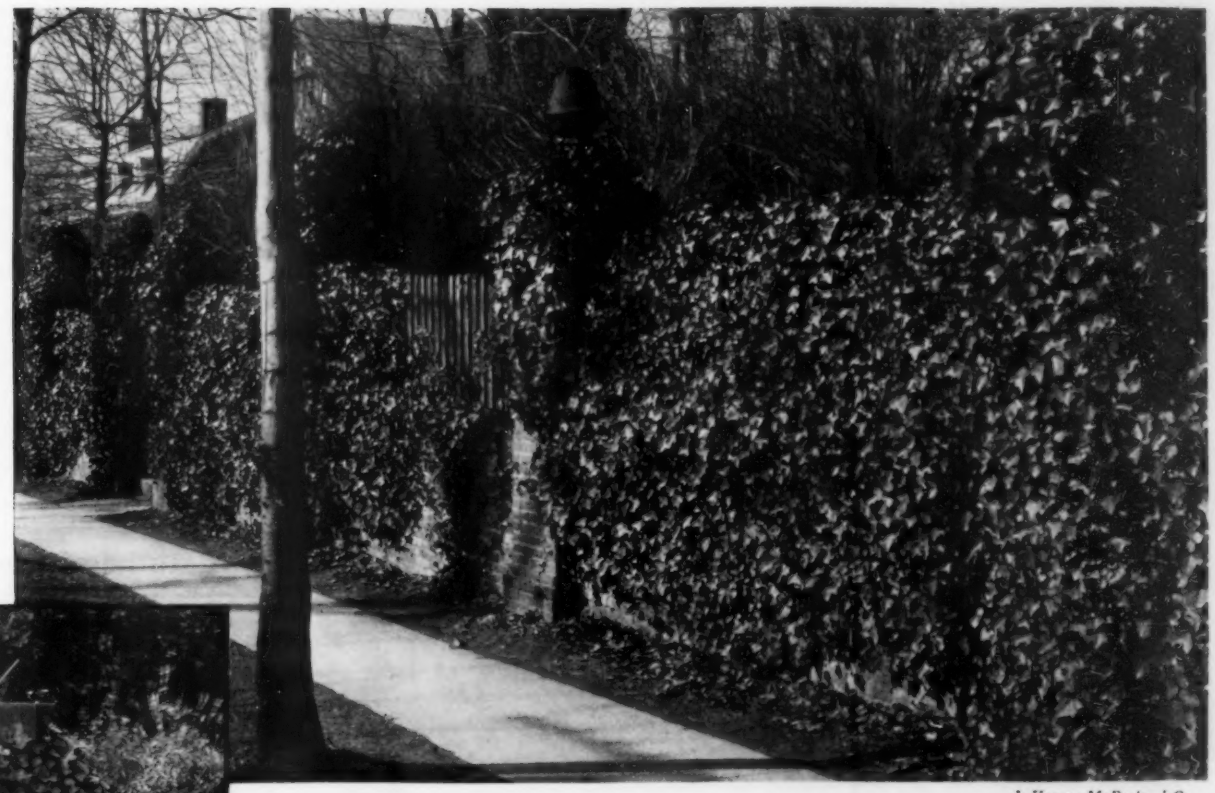
Right-hand column:

At the top of this column is an Indian drugget, a woven wool rug with geometric design in black and orange on cream colored ground. The size is 9 by 12 feet. W. & J. Sloane

And next comes a charming Belgian Mourzourk rug of Algerian fiber. The size is 6 by 12 feet. It has a gray-taupe ground with floral design in orange, yellow, green, and black. From W. &. J. Sloane

The axminster carpet below this is marked off in large plaid blocks in tones of green, rust, henna, and black on a natural wool ground. Firth Carpet Co.

And at the bottom is a provincial plaid Firth carpet of Sierra twist with creamy tan ground and design in one of four colors: peach, red, gray-blue, or green. It is sunproof



J. Horace McFarland Co.

The charm of ENGLISH IVY

by Anderson McCully

ENGLISH Ivy stands very near, if not actually at the top, of our list of useful vines. Skilfully handled, it may also be one of our most charming, whether indoors or out, and this without any conspicuous flower or fruit.

It is perhaps best to mention first where *not* to place it. Ivy should not be planted against wooden walls. It is too strangling a plant for living trees in general, though occasionally we see it clothing the lower huge boles of some of our great Western conifers, or a sturdy Oak. If you live north of New York, much discretion will be necessary in its outdoor planting. The small-leaved Baltic variety is hardy in Boston. Ivy will come through a much colder winter placed on the north side of wall or other shelter, as it is the bright sun of winter and early spring that does most of the damage. It also grows hardier as it establishes and becomes older.

Those who live extremely far north may still enjoy Ivy, for it is a splendid house plant, demanding but little sun, growing away from the window, and not resenting the hot dry air of living room. As a house plant, one or two vines may be trained to frame a window. It is also a good vine to drape from basket or stand. Personally, for the house, I much prefer some of the smaller-leaved varieties unless a dense screen is being formed. Hedera helix gracilis is a fairly small-leaved form that seems one of the most frequently offered—it turns bronze in winter. There are also variegated, silvered, and white ribbed forms, often very attractive indoors when a livelier colored vine fits into the picture. There is a very compact-growing form called glomerata which fits nicely in a cramped space or in a rock garden.

Ivy is beautiful in the delicate tracery of a few shoots against a plaster wall, such as is often found in the sunroom, or patio of the warmer sections. It is more practical in this case to train it on wire or trellis.

By using a long narrow box much after the order of a window box, Ivy may be planted as a real background and trained upward over a trellis to any desired height. If this box is mounted upon smoothly running casters, it is easily moved about, and can go a very long way toward transposing the sunroom to the out-of-doors. I once saw such an arrangement used as a windbreak on a flagged terrace, shifted with the shifting winds. It is a boon for the roof garden, both as background and screen. Use the double box so that provision is made for drainage.

Indoors as well as out, Ivy prefers a rich moist soil; though once established it seems able to contend with any condition, and will grow upon a very dry bank. A good soluble plant food can be used indoors; and outdoors any available plant food will give results. Stable manure, rotted, can be used if its placing will not be obnoxious—which it almost always is!

Ivy is extremely valuable as an evergreen ground covering in the shade, where grass and other plants will not thrive. It is also equally useful for those steep or high banks that are too inaccessible and difficult for lawn. The

[*Please turn to page 98*]

C. L. Boone tells about

VERTICAL SUNDIALS

Shadows cast by the sun have always been used as timepieces. As far back as records go they have been man's guide in recording the divisions of the day

Clark & Arms, Arch'ts.

DOWN in the Southern mountains in the meagerly furnished, lonely cabins, on door and window frames and even on the floors marks can be found where the shadow of some projection or portion of the building fell at about the mid-day hour. By means of these the housewife knew when her menfolk would be returning for the noon meal. They were sufficiently accurate timepieces for the purpose.

In other lands, the Arab stuck his spear in the sands of the desert, drew a rough outline around it as a center, and marked off certain divisions of time after a traditional method. The natives of Upper Egypt to this day use a similar crude timepiece with a long vertical stick to cast the shadow. They set stones around it marking off stated periods of time. The Malays use their own shadows, measuring them by the lengths of their own feet, a method referred to by Salmasius as being in probable use in ancient Greece.

For some centuries up to 1800 A.D. sundials were the common timepieces. At the end of that long stretch of time, clocks and watches were still curiosities. The dandy of the day carried a pocket sundial. In that day time to the minute was not a vital matter since no one had to catch the 8:10 every morning. Our own General Washington received a pocket sundial as a gift from Lafayette and carried it in preference to a watch. Until 1800 A.D. dialing was often taught in the schools, especially in Great Britain. All over Europe gentlemen were supposed to learn its rudiments; it was a phase of culture like a general knowledge of the fundamentals of astronomy and navigation.

It should be understood that a sundial *can* be made for *any* place where the sun reaches: on any horizontal surface; on walls facing in any direction, whether vertical or leaning; on cylinders, crosses, hemispheres or any odd shape where it is desirable to do so.

Horizontal dials are set quite level with the ground; the sort commonly found in gardens and open lawns. Vertical (or upright) dials stand at right angles to the ground. The most useful one is a dial on a vertical wall facing exactly south; it tells all the hours from VI A.M. to VI P.M. This article is confined to the second group. In addition to the south vertical dial telling the hours from VI to VI, there is the east vertical telling the morning hours only; and the west vertical showing afternoon hours only.

It is essential to remember (a) that all these dials must be placed on walls which are truly perpendicular, (b) that the dial must face exactly in the direction which its name indicates, and (c) that the dial in every instance must be made for the *latitude of the place where it is to be*

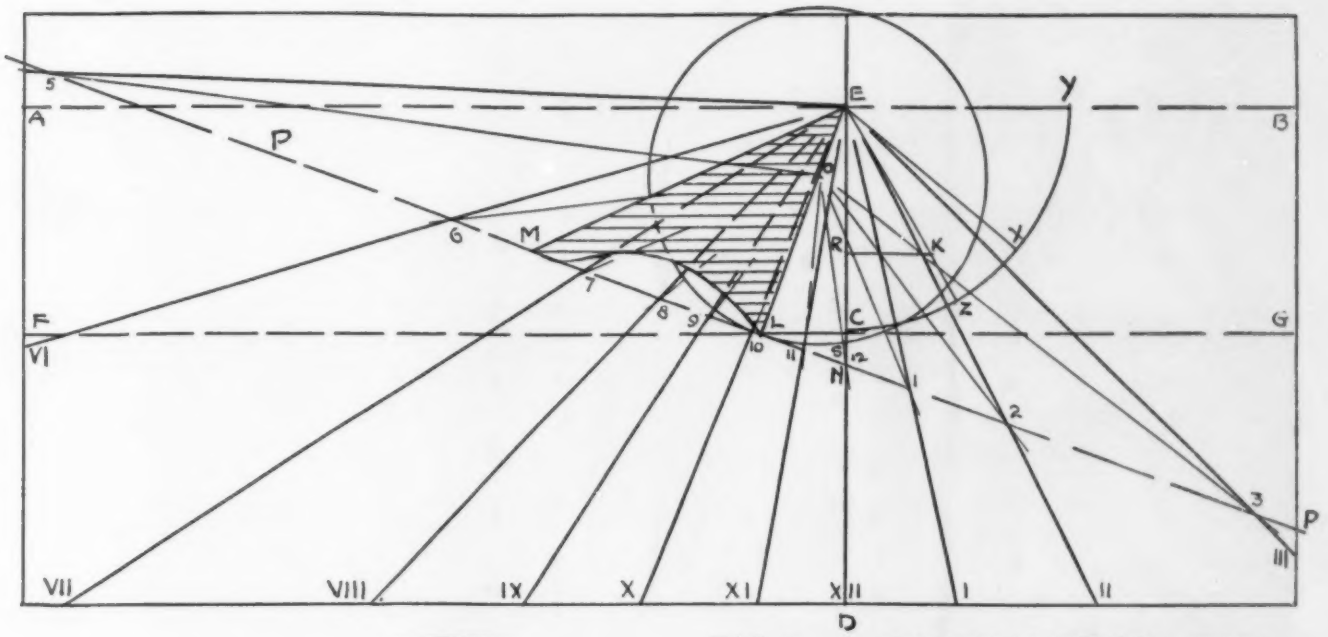
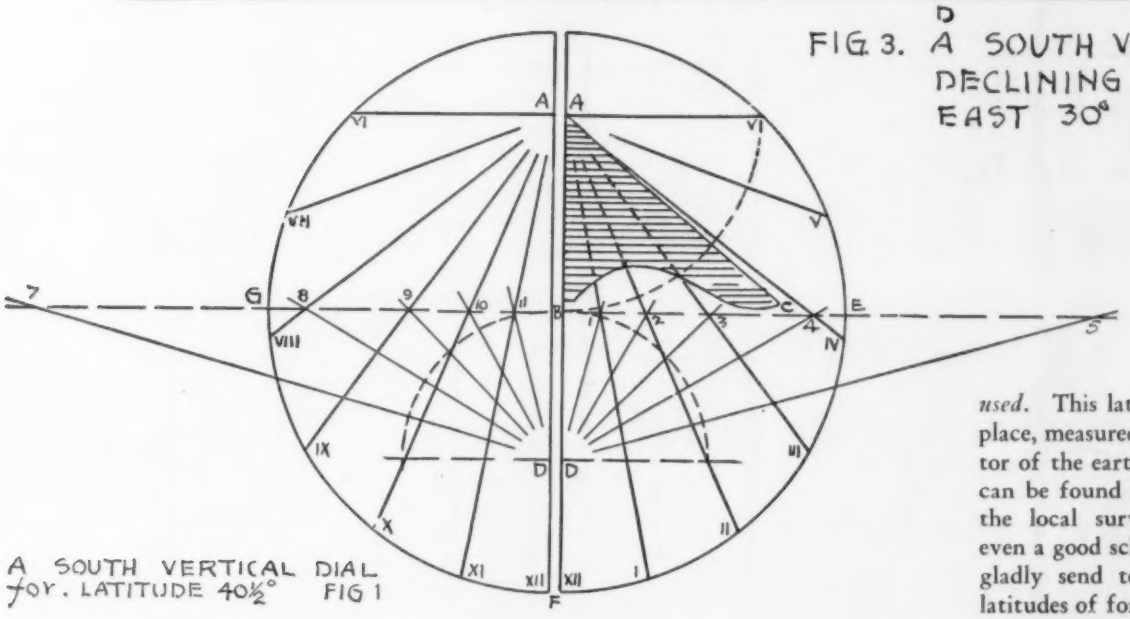
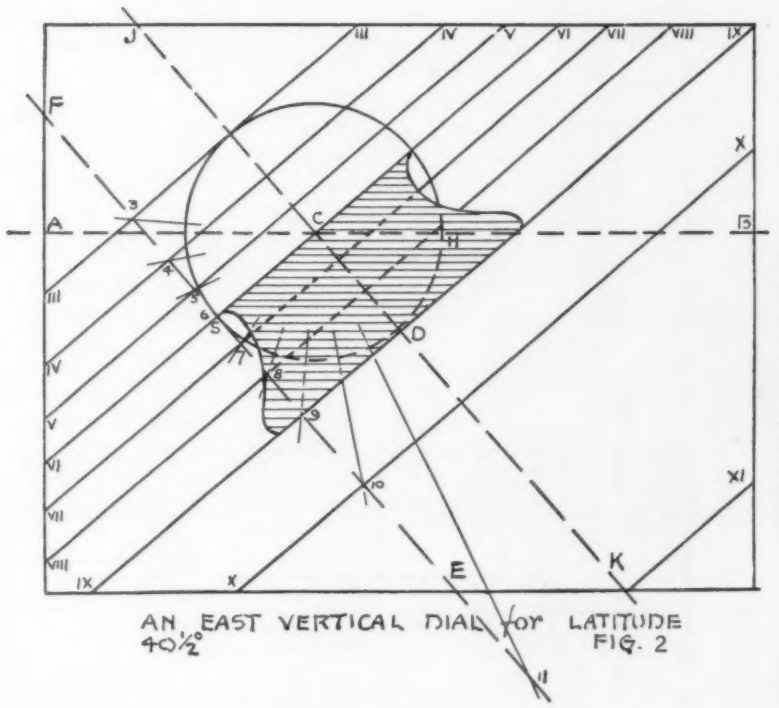


FIG 3. A SOUTH VERTICAL DIAL DECLINING Toward the EAST 30° LATITUDE 40½°



A SOUTH VERTICAL DIAL FOR LATITUDE 40½° FIG 1



AN EAST VERTICAL DIAL FOR LATITUDE 40½° FIG. 2

A sundial can be made for any place where the sun reaches; on any horizontal surface; on walls facing in any direction and whether vertical or leaning; on crosses, hemispheres, cylinders, or odd shapes

used. This latitude is the distance of the place, measured in degrees, from the equator of the earth. The latitude of a place can be found from any good map, from the local surveyor, from almanacs, or even a good school geography. [We shall gladly send to any inquirer a table of latitudes of forty principal centers of this country. Send stamped self-addressed envelope.—Editor]

Construction for a south vertical dial for latitude 40½°

1—Latitude 40½ is about the latitude of New York; latitude to the nearest whole degree is accurate enough at first.

2—First draw a horizontal line near the top of the sheet. This is the line VI–A–VI in Figure 1. This line will be the hour line of VI o'clock.

3—Next draw a *double* vertical line crossing the horizontal line at A. This vertical line will be the hour line of XII o'clock or noon; it is made double to represent the thickness of the gnomon which casts the shadow on the dial. The gnomon is a thin plate (usually of metal) roughly triangular in shape as shown by the shaded part in the figure; it must be set exactly on the double vertical line, at right angles to the face of the dial and with the sloping edge touching the face of the dial at A.

4—To make the angle at A for the gnomon, measure off from the horizontal

[*Please turn to page 99*]

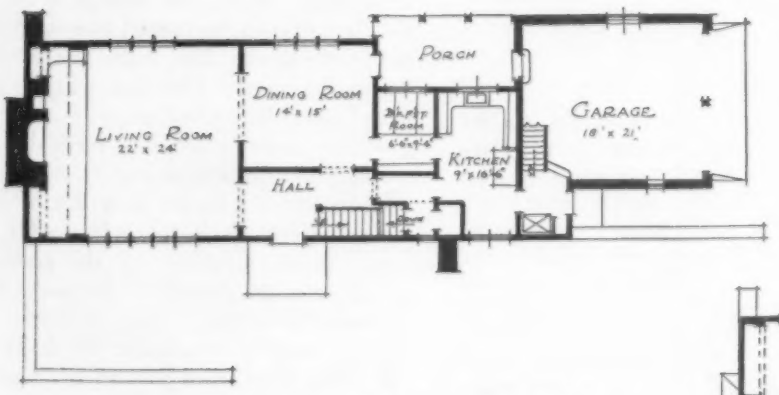
Richard Averill Smith

A fine example of traditional architecture adapted to modern American living

Bernhardt Muller, Architect

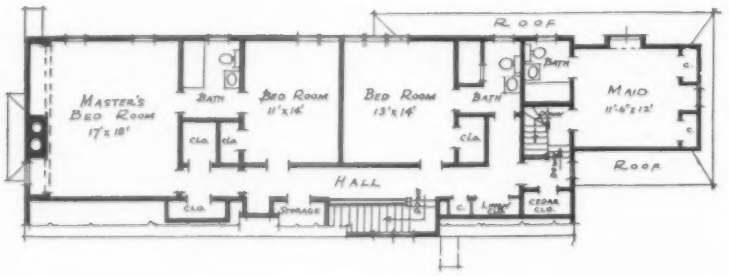
True in every detail is this home of Mr. Alva F. Traver in Short Hills, New Jersey. The hand-hewn timbers, the low sloping roof, and placing of windows all contribute to give it that age-old look so necessary to the successful adaptation of this type of house in America

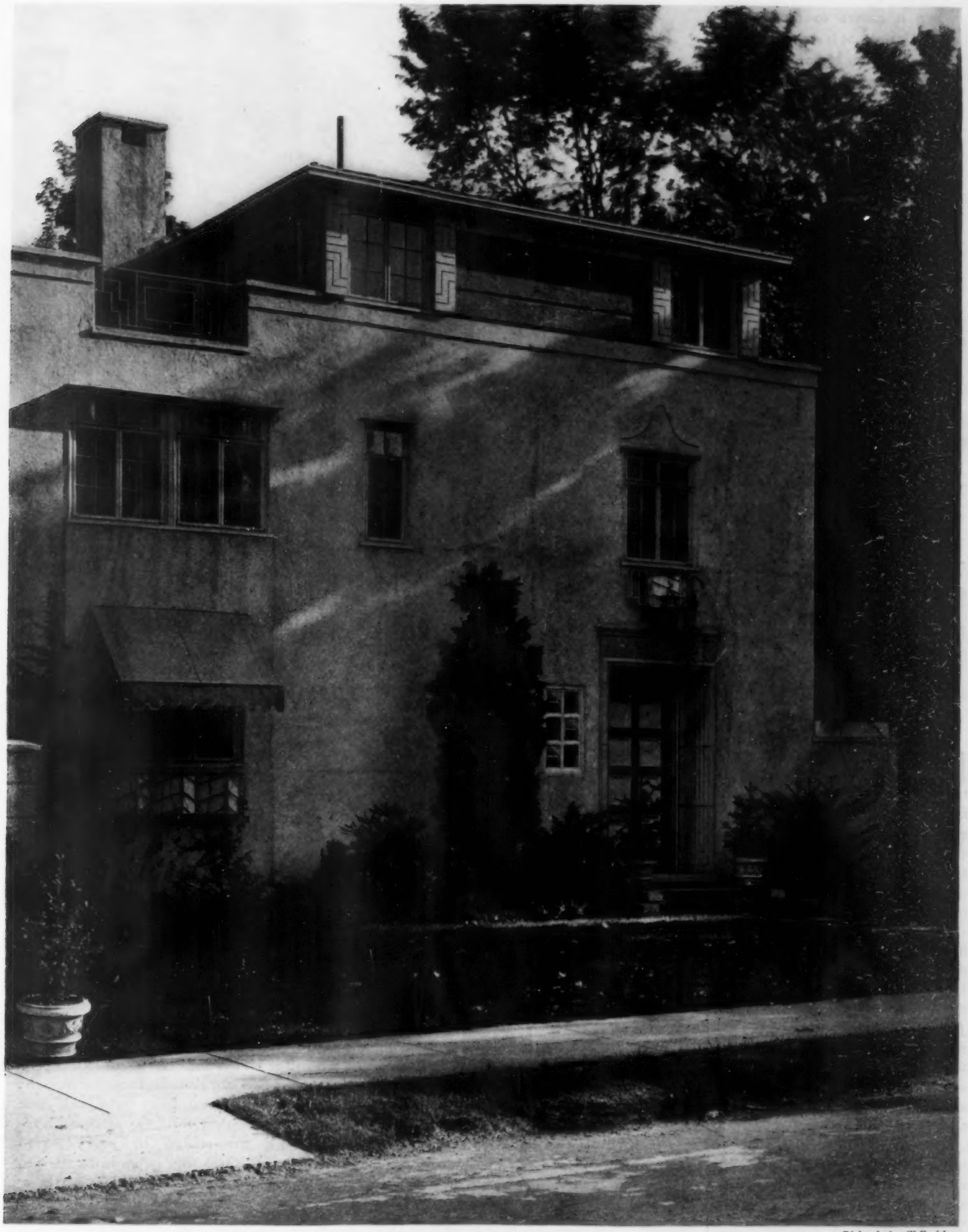
The interior details are as thoughtfully studied as those of the exterior, and the furnishings, while meeting American standards of comfort, blend harmoniously with their background. The lamps and sturdy furniture conform in feeling to the rugged hewn timber used in the interior. A doorway detail of this charming house was shown in our Portfolio of Doorways in the May issue



FIRST FLOOR PLAN

SCALE - ⅛" = 1'-0"





Richard Averill Smith

This is the charming home of Mr. and Mrs. William Ellery, American Home readers, living in Chestnut Hill, Mass. Dull blue door panels and an awning of the same color; fine architectural details at door, on the shutters, and in the wrought iron used as decoration make this a truly distinctive small home. The living quarters face an enclosed garden in the back. The Housing Company, architects and builders

When it comes to freshening up, the paint pot is woman's best friend, both for hiding the scars of battle and harmonizing discordant or dingy, shabby colors

Artcraft Furniture Co.

Congoleum-Nairn Inc.

Winnifred Fales says—MAKE OVER that out-at-elbows room!

HAVEN'T we let things get a trifle shabby and out-at-elbow during the last three years, just because the frightening words "depression," "unemployment," and "want" were thundered in our ears until we dared not spend money even for needed replacements and repairs? Let's bolster up our optimism with small changes.

Nothing so quickly lowers the family morale as a home that has begun to run down; a cracked ceiling in this room, faded wallpaper in that, a hole in the dining room rug under the table, where Junior *will* scuff his heels, a threadbare streak along the back of the sofa—a home, in short, that makes us feel apologetic when friends come calling, and a bit as though we ourselves were shabby and out of date.

With most of us, of course, the immediate problem is one of making small changes here and there; of freshening and newly arranging what we have—with perhaps a few modest additions—rather than going in for a glorious splurge of doing over entire rooms. But there's this to console us; just as a made-over gown often is more satisfactory than the original, so a made-over room possesses a mellower atmosphere and greater charm, and more successfully expresses its owner's personality, than it did when first decorated and furnished.

The reason, of course, is that in living with a room we gradually arrive at a perception of its shortcomings as well as its good points, together with some degree of understanding of how to correct the first, and emphasize the second.

The problem divides naturally into four parts:

1. Weeding out superfluities; 2. Rearranging; 3. Adding things really needed for comfort or appearance; and 4. Freshening and refinishing.

Begin by studying the room from the standpoint of *overcrowding*. Like a sea-swept shore, rooms insensibly accumulate an amazing amount of clutter; birthday and Christmas gifts; those irresistible bargains that overrode our better judgment; things brought in for temporary use, and never removed. Familiarity dulls our sensitiveness to appearances which draw instant if unspoken criticism from the casual visitor. So, if you would know how your home really looks, try now to view it with the unsparing, frigid eye of a total stranger.

Unless you are a very paragon of home maker, you will probably discover that there are too many ornaments on the mantel; too much "junk" on tables and bookcases. Possibly there are more chairs than the room can comfortably assimilate. Or it may be the wallpaper is too assertive, or there is a superabundance of pattern in furniture coverings, draperies, and rugs.

Of course it takes an agonizing effort to bring us to the point of actually parting with any of our possessions, even when guiltily conscious that they are a positive detriment to the room. But now is the time to enter wholeheartedly into our rôle of critical observer, and to weed out superfluities with a grim and resolute hand. After all, the experiment does not demand excessive heroism, for the things can be brought back again if your spirit faints! Or, if deemed advisable for reasons of policy, Aunt Fanny's "cute" sofa pillow with the embroidered puppy sharing baby's bottle, or Cousin Edythe's hand-decorated wastebasket with real pine cones glued to the painted branches, can be "parked" in the coat closet and fetched out in a twinkling when their donors come to dine.

Now look about once more and see if the room doesn't appear to draw a long breath of relief, and to have a new feel-

ing of spaciousness and restful calm.

With the decks thus cleared for action, the process of rearrangement may begin. Keep in mind the thought of *convenience*, which means plain commonsense bringing together in groups, things which will or should be used together. This idea has been so frequently stressed in books and magazines that it is astonishing to discover that in hundreds of rooms the chairs are still dotted along the walls in lonely isolation—like bashful small boys at a party—with lamps, desks, and tables widely separated, instead of being drawn into congenial groups for comfortable reading, writing, and conversation.

In changing things about, one makes the most exciting discoveries. The chair which bulked so hugely in its crowded corner, between a door and window, discloses an unsuspected dignity when removed to one end of the hearth with an attendant lamp and small table. The secretary, beside a door at the dark end of the room, is suddenly realized to be the exact thing needed to balance the unpaired window in the long sidewall, and receives much better light. And the mantel! How much handsomer the old gilt and crystal clock appears, with the two white Wedgwood jars of ivy (brought from the dining room) as its sole companions, than when crowded in among candlesticks, photographs, china birds, and miscellaneous knickknacks.

But the weeding out process has left a few vacancies. That now empty wall space where the secretary stood looks blank and reproachful. Why not placate it with a couple of small side chairs? They will be useful for drawing forward into game groups or conversation groups on occasion, and easy to replace. Just now you can pick them up for next to nothing in the shops, or perhaps there are some odd chairs in the attic which can be made attractive with new paint and seat pads. The little tip table that looks so insignificant in the hall will be just the thing to stand between them, and a tall, narrow mirror on the wall above will supply the needed dignity and height.

If an uninspiring picture disfigures the chimney breast, and you cannot at present afford a fine one, why not exchange it for a glowing length of hand-blocked cotton or linen. It will furnish cheer and warmth on days when there is no fire on the hearth, and provide an effective accent at all times.

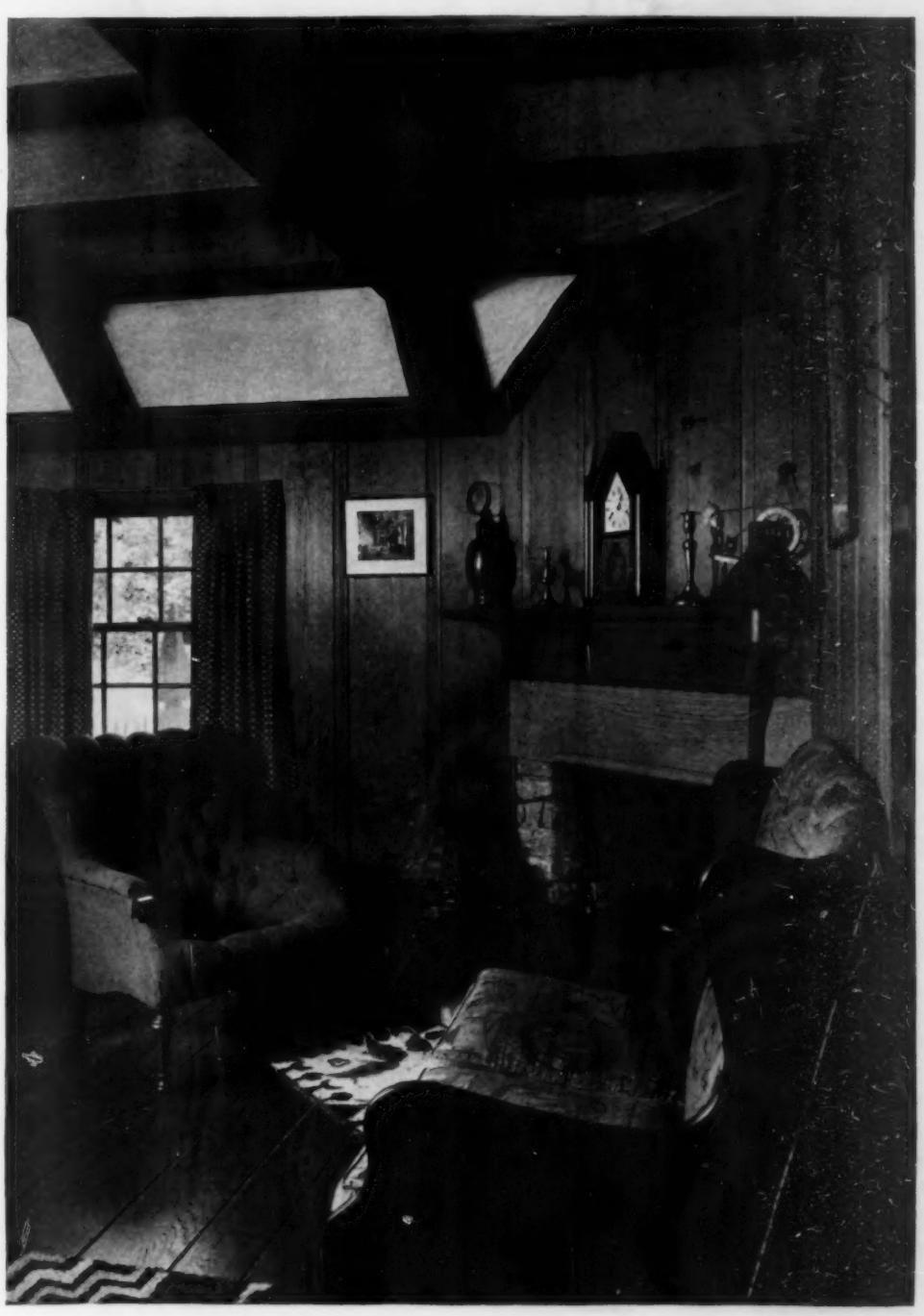
"But," you very reasonably object, "how can so bold a pattern be hung right against that too-lively wallpaper?"

Patience! I was just coming to that. For we now are ready to consider the fourth division of our subject, *freshening and refinishing*, and there is no better place to start than with the walls. It is a true saying that unless your background is right, your room is bound to be all wrong.

Of course if you can afford new paper, the problem ceases to be a problem, for you have only to choose a design to suit the room and your own taste. The cost of hanging may then well be the chief item of expense, for attractive and durable papers are astonishingly cheap. But if the need for economy is acute, and the paper is tight on the walls, free from conspicuous cracks, and contains no strong reds which will run when wet, a coat or two of soft, velvety water color paint can be applied right over it at a cost of a dollar or so for materials. You can do the work yourself, if you choose (many do), and save the labor charge.

As to color, an all-important point is to avoid one that is too pure and clean. It sounds strange, I'll admit, to urge the use of "dirty" color on the walls, but just borrow from your dealer a roll of clear, refreshing blue or green or yellow —one of those delightfuly pure, sparkling tints that are so enchanting—on the dealer's rack. Unroll a length and pin it against the wall. Then view it from a distance and see whether it does not make your [*Please turn to page 90*]

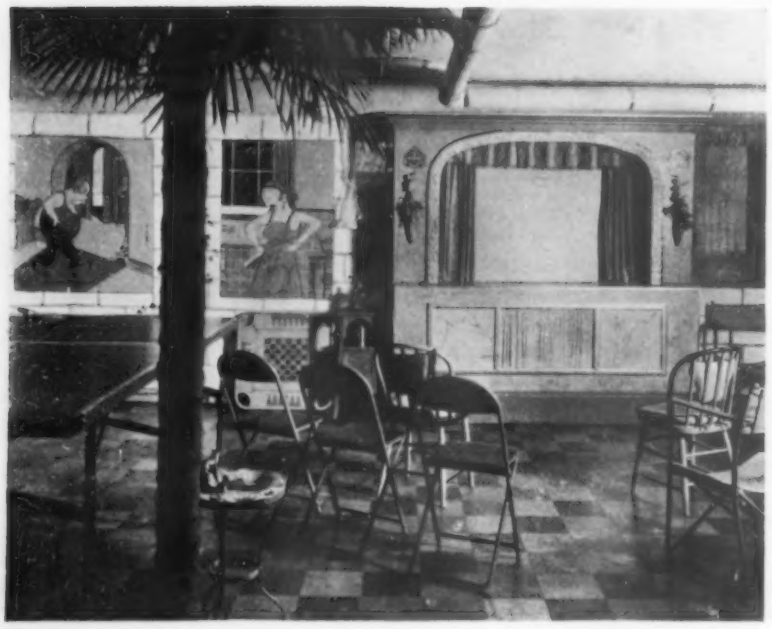
In changing things about, one makes the most exciting discoveries! Of course it takes an agonizing effort to part with any of our possessions, but now is the time to weed out superfluities with a grim and resolute hand. . . The thoroughly livable room below was designed by Phillips Brooks Nichols. Photograph by Harold Halliday Costain



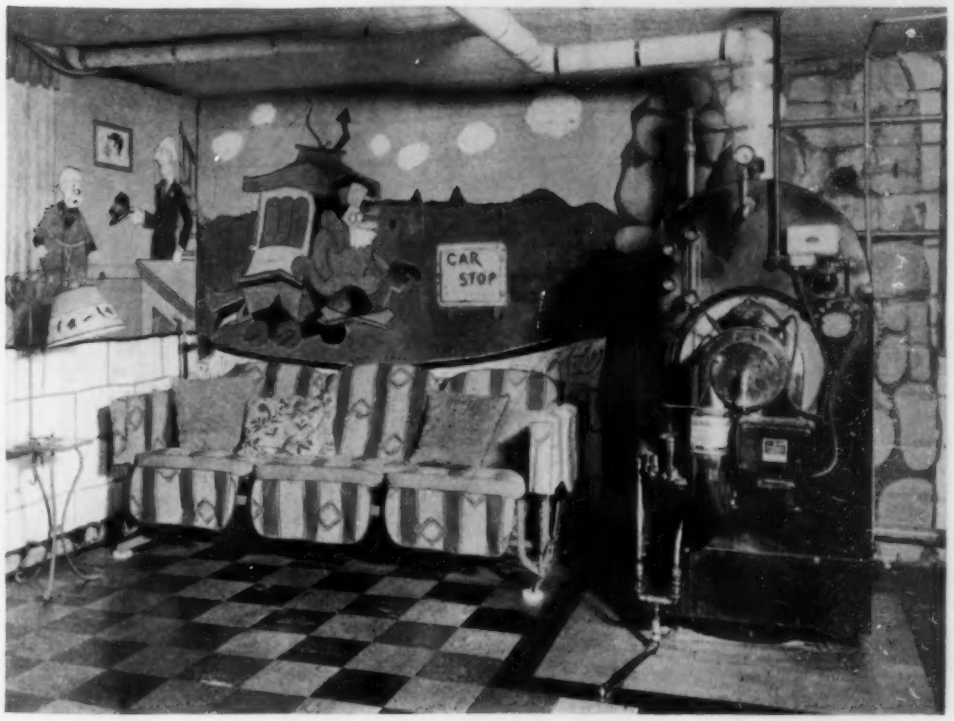
Richard Averill Smith

Home of Mr. and Mrs. Howard Flammer

Newstead, South Orange, N. J.

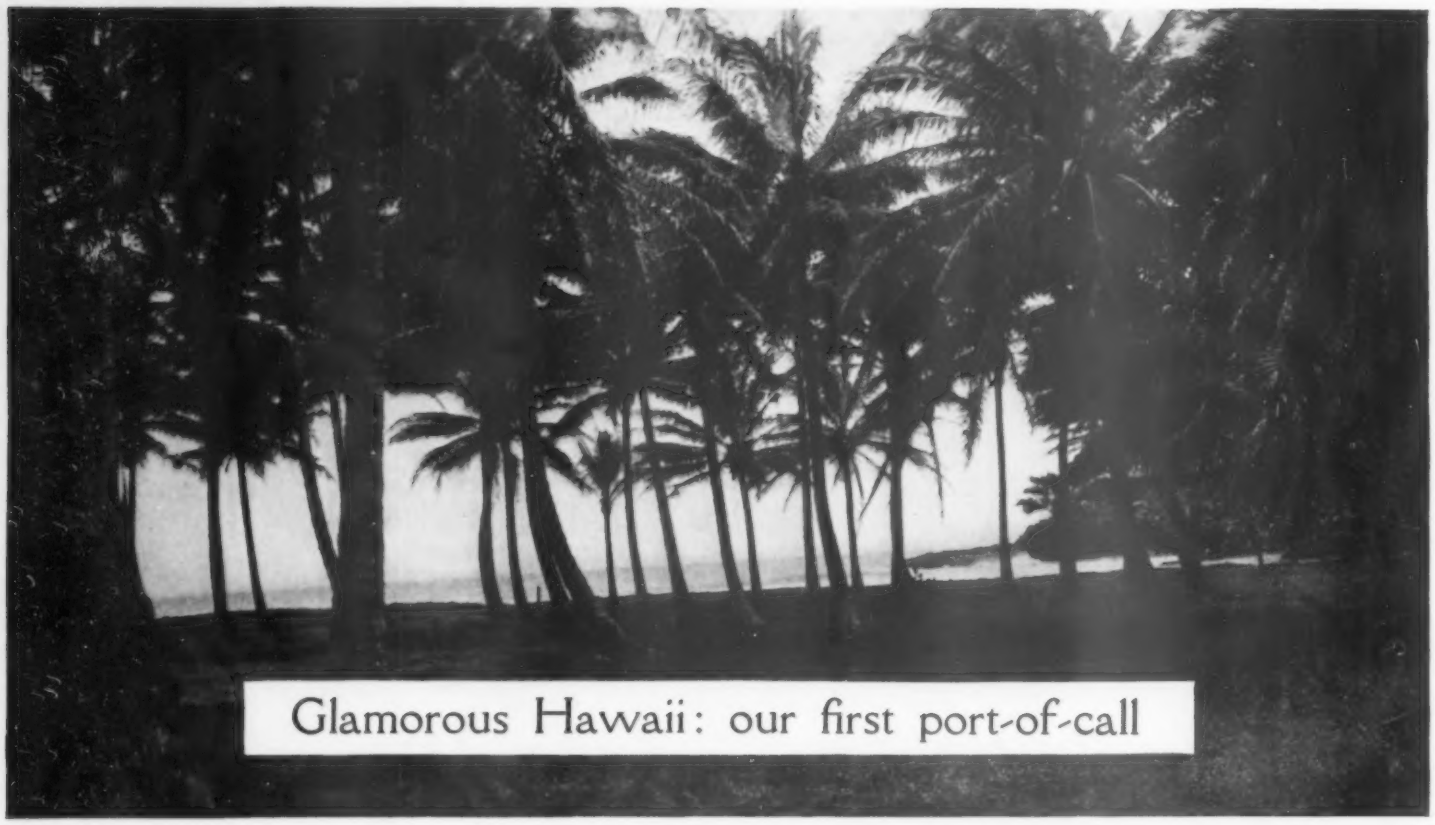


With up-to-date heating equipment it is unnecessary to isolate the heater itself. Here the game room furnishings and decorations were placed around it. The breakfast nook shown below is charming. The wallpaper is white with bamboo shoots and green foliage; chestnut furniture with red leather seats



Maggie, Micky Mouse, Reg'lar Fellers, Toonerville Trolley folks—Mr. Flammer copied these and many other comic sheet favorites to decorate his cellar game room walls. Floor in mastic tile of brick red, black, and tan. Walls are natural cement blocks, covered with bondex.

The theatre is very novel—with draw curtains, a motion picture screen, and footlights. At the opposite end of the room is the projection room completely fitted with all the requisites. The work room shown on the opposite page was completely outfitted and would appeal to the heart of any handy man. The house was designed by D. Wentworth Wright; G. Becker was the builder of it.



Glamorous Hawaii: our first port-of-call

Fireside travels around the globe

Gloomy castles, awesome mountains, stupendous engineering feats—what are these things when we have an opportunity to visit the homes of real people all over the globe! And we do have that opportunity, through the delightful letters received from our readers all over this world. Being a curious "snoopy" kind of person, I wrote some of them asking them to describe their home life. They responded gallantly to my home-bound plea, and it would be too selfish not to share them with you. Here is the first in this series, and next month we shall go to England and, over a cup of tea, hear the trials and triumphs of an American woman who lost all her cherished possessions in the Celtic Sea, see the charming things she did with her English cottage and warm ourselves in her lovely garden. Then to Japan, for the amusing story of a woman who "squatted" to give the Japanese carpenter the proper height for chairs—and then sat down and had a good cry when they were delivered. They were a shiny mission oak—and wouldn't go under the table! . . . . And all around the globe we'll go. . . Alaska, Porto Rico, Sweden, Germany, Denmark, South America, Paris. . . Oh, everywhere that people live and have a "home." I hope you'll enjoy this fireside globe-trotting as much as I have enjoyed preparing it for you and, if you'll say so, I shall be glad to send on your friendly letters to these interesting homemakers in far off lands.—The Editor

As the steamer glides into the harbor of Honolulu there is probably nothing that impresses the traveler more than the opalescent waters near the shore from which green valleys and hills rise abruptly to the stern ridge of the mountains. There is the silvery green of the kukui nut trees high above Round Top—a pale, cool green quite unlike anything elsewhere. Down on a flank of Makiki Valley below a large grove of these trees is my home.

A low, rambling house—it stands on a slight knoll well back from the road. There is a wide stretch of lawn and a row of golden shower trees against the lanai (veranda). To reach it, you cross the stone bridge and pass by the flame trees that mark the beginning of the Round Top Road. Here on summer days the ground is ablaze with the petals that flutter down from the crimson flowers above. Always when I return from my

Round Top Road in Honolulu

walk in the cool of the summer evening I look for these trees, like jagged sprays of coral in the fast falling dusk.

Not far beyond our driveway cuts the Round Top Road. Bordered with hibiscus bushes and scarlet croton, it makes a slight bend that terminates at an open garage. The garage is sheltered by a wide spreading mango tree and a vine known by the charming name "Cup of gold." Like most of the garages in Honolulu, it is merely a roof supported by timbers with trees and vines for walls. Our car is never locked even though the house is some distance away.

A short flight of steps leads to the house banked thickly with clumps of ginger, many poinsettias, and a fan palm. There is the torch ginger whose tall-leaved stems cluster about single heads of waxy pink, the pink porcelain ginger with tapering racemes, and the brilliant red ginger. But, it is at Christmastime that the poinsettias surpass them all in pointed leaves of blazing red.

It seems to me these flowers of the tropics are at their best in the softness of the early evening. Even though the sun has already dropped into the sea there is usually a huge bumble bee, black as night, buzzing about the fragrant blossoms. The sky and sea are then as restful and subdued as a Japanese print.

Sometimes the sky is shot with flame but the sunsets here are seldom as flamboyant as those in more temperate climes. The twilight is brief; night follows swiftly.

After a walk the open lanai with its red tile floor and soft cushioned chairs is a pleasant place in which to linger. There are palms and begonias in green pots, hanging baskets of ferns and lacy maiden hair in yellow and blue jars. Often we have Japanese dinner out here or "heka" as it is more commonly called. Umeko, tiny and dainty in a flowered kimono, is mistress of ceremonies. We loll back in our chairs and watch the proceedings with never failing interest. First a bit of sake, the Japanese wine, is stirred into the pan of copper on a charcoal brazier. Then deftly with chopsticks she adds just enough green onions, string beans, bamboo sprouts, mushrooms, and succulent bits of chicken for one serving. All this is placed with rice in round porcelain bowls. And we use chopsticks, not too dexterously, of course, but well enough to satisfy keen appetites. Then sake, slightly warmed, is served in tiny cups of fragile loveliness. The air is pungent with burning charcoal. There is the constant sound of the trade wind in the trees. We look down on the scattered lights of the town and watch the new moon through the yellow shower trees.

Of course, it is impossible to ignore the fact that there are often mosquitoes droning

Below: The Wallace Alexander house at Diamond Head—typically Hawaiian in style: walls of lava rock, wide eaves, and low roof

Claude Stiehl

Home of Mrs. W. J. Landquist. The patio is paved in coral, the pillars are of lava rock, and interlacing branches of a native tree form the roof of the patio

about. However, they constitute a real annoyance mostly in the winter months when the rainfall is heaviest. So, often as not, our meals are served in the dining room from where we can see the palm trees and the white fringe of surf beyond. I like this room. It has cream walls, chintz curtains, and a soft blue Chinese rug that came from Shanghai many years ago. At our evening meal there is always candle light which is reflected in the dark surface of the koa table. The "mahogany" koa is the native hard wood of Hawaii.

There is, perhaps, one evening a week that we enjoy, more than any other, the view from the dining room window. That is the night a ship leaves for the Orient. You can see her, standing out past the reef, clean cut against the horizon, often the only ship to be seen on the wide expanse of the Pacific. Until the distant glow fades from the sky we watch the waving lines of smoke, and then suddenly, like a phantom ship, she disappears in the gloom beyond.

But, it is on the screened lanai that we spend most of our time. Here we really live in June as well as in December. It runs the length of the house, a cool wide veranda shaded in the heat of the day by bamboo blinds. Looking through the narrow slats it is as if the cylindrical black pods and clusters of deep yellow blooms of the golden showers were painted on them. There are lauhala mats on the floor, open book shelves and rattan and reed furniture upholstered in vividly striped awning material. A tiled coffee table is in front of the settee and above it are some etchings, scenes of happy days spent in Bruge, Venice, and the countryside of southern France. There is a gayly colored Italian pottery

[*Please turn to page 88*]

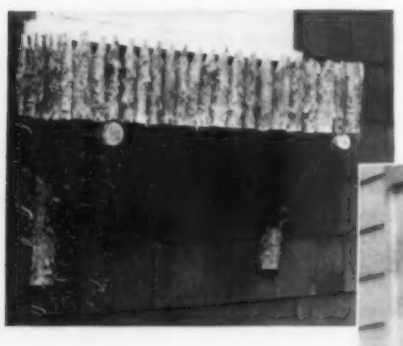
The garden at our windows

H. Rossiter Snyder

Great variety is possible in window boxes and even the simplest type of box may be interesting and, indeed will add that livable touch to a house if it is attractively planted

E. F. Hodgson Co.

IN THE construction of all window boxes, moisture and drainage are to be considered. If wood only is relied upon, it should be of a moisture-resisting sort, white pine, cypress, cedar, and at least one and a quarter inches thick. Brass screws are essential. A drain hole of short length, say four inches of brass pipe, should be provided in the bottom, puttied into a tight hole with lead paint-



Either for outdoor or indoor use boxes of this type are good. They may be made of white pine, cedar, or cypress, with square ends and sides, or patterned in V shape. Rustic boxes are fascinating too, especially for the summer cottage

putty. Three coats of spar varnish, dried well between each coat, will assist the water-resistance of the wood.

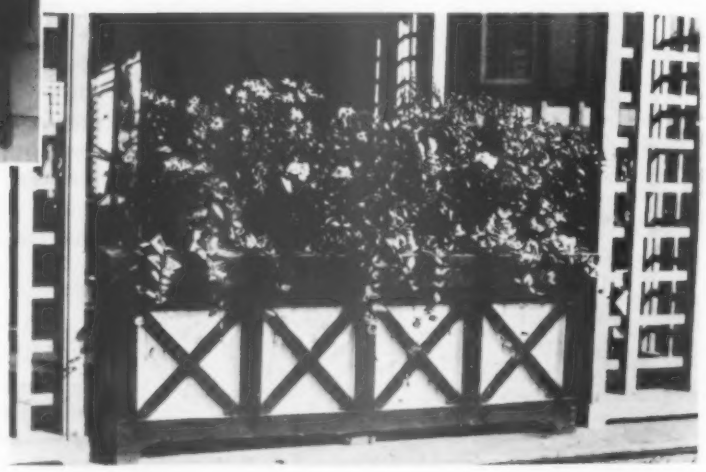
To build the box, first determine the size of the bottom in relation to desired width and length of the window sill. Mark with a tri-square and saw to this length. Suppose the bottom is eleven by thirty-two inches. We decide on a height of eight inches for the sides. Then we need two planks eight by thirty-two inches. These are set up on the edges of the bottom plank and fastened in place by screws running through the bottom. For ends we now find that we need pieces eight inches high by eleven inches, minus the thickness of the two sides or, let us say, eight by eight and one-half inches. These are fastened by screws through the sides into the ends.

Some of the trailing plants suited to window gardens are: Madeira Vine, delicate flowers; Vinca, Major Variegata; Verbenas, which will fall over the edge; Dwarf English Ivy, very good and stays evergreen; Nasturtium, and Lantana.

For standing plants in the boxes, here are carefully selected and striking combinations: purple Petunias with pink Verbenas and Dusty Miller to add a tone of gray; Forget-me-nots and Mignonette; Lobelias, alone, lovely little blue flowers; Dwarf French Marigold; Heliotrope, and Euphorbia, and lastly, for the shady side of the house, use Begonias, dwarf pink, with Ferns and Myrtle to add variety.

Next to the window box with square ends, this is the simplest type of constructon

In spite of its elaborateness, this type of box is simply a plain box with edge pieces and cross pieces fastened with screws



50-50 Gardening

Being Worth Colwell's original idea of the man's share!

SO ENTHUSED over horticulture did my wife and I become last spring that we decided to have a beautiful garden. Now, with the summer season at its height, our garden promises to be a great success. My system, I believe, is unique and no doubt many amateur horticulturists may profit by what I have been through when I explain carefully the various steps.

Sketch by the author

Emma and I divided the work as evenly as possible. I would fetch home the garden magazines and would read aloud the various columns of helpful hints whilst she weeded the garden

At the start my wife and I decided to do our gardening on a share-and-share-alike plan as far as the actual work was concerned. It was to be thoroughly co-operative. I undertook the assignment of ordering seed while Madame took over the work of excavating, stump-pulling, plowing, and preparing the soil in our half-acre patch. She did this job all by herself too. While Emma is petite—a mere pocket edition, and almost frail to look upon—she has plenty of energy. She seems to know all about plowing and harrowing. I, being an experienced telephoner, proceeded to telephone a well-known "seederer," or whatever these seed fellows are called, and told him to send up a batch of seeds C. O. D. When he asked what sort of flowers I wished, I said, "Send seeds of nice roses, tulips, orchids, dahlias, geraniums, rhododendrons, chrysanthemums, asters and——"

"But wait a minute," said he (and I hope others will profit by this advice), "roses will not grow expeditiously from seed, especially if you have no greenhouse, and orchids really are slow and somewhat difficult to raise, requiring seven years maybe, and——"

At once I realized that his knowledge was better than mine, so I simply told him to send the best stuff he had and that I would leave the selection entirely to his best judgment. I highly recommend this plan to others.

However, when he asked how many packets of seed to send, I revealed that I knew a thing or two about gardening by replying: "Send exactly enough to cover one half acre of garden—no more, no less. You know your business and I leave it to you."

From his tone, the "seedster" liked the idea of entrusting him with the job and not handicapping his efforts.

The $148 worth of seed ordered was delivered to my office that same day—excellent service. I do not believe one could cover a half acre with less than approximately $150 worth of seeds—that is, good quality seeds.

Inasmuch as my wife wished, as I said before, to share our venture, she paid for the seeds out of her pin money, while I, of course, carried them home for her. It was also part of the agreement that I was to help plant the little seeds in the furrows. This coöperative plan started to work very well, but unfortunately I was unable to do my full share of the planting, for right at the start a lot of annoying company called. Of course, I would much rather have done the planting than to go to all the hard work I undertook in entertaining these messy people. Four of them were bores, who knew nothing about gardening, and the fifth was a five-year-old child, whose conduct was simply unmentionable.

Quite unassisted, I was forced to crack the ice, squeeze the oranges, and shake the container until my elbows ached; while Madame (who did not care for my friends) simply flitted from furrow to furrow, sowing the seeds. Then she took a hoe and trowel and covered each hole; next got out the hose and squirted the entire half acre. I was chagrined at this, for I did so desire to squirt the hose. The spray is so refreshingly cool. Frankly, I was upset about it, but tried to be a good sport.

At length I prevailed upon my dear better half to cease planting, and induced her to come in and cook a big thick steak with raw fried potatoes and Bermuda onions for the gang. She did not like peeling those sixteen Idaho potatoes, nor crying over the onions, while the noisy crowd gossiped on the porch, and her lovely limpid blue eyes showed it. But, after all, we were doing things on what is vulgarly known as a fifty-fifty basis, and I had done all the dirty work of mixing those cocktails and trying to be nice to the guests. Naturally, I was fatigued, and after sampling a couple of gobletsful, I longed to do nothing but flatten right out on the couch, and rest, and pay absolutely no attention to uninvited company. But I am not a quitter, and said to my dear wife:

"Emma, darling, even though extra work has been allotted to me, what with

[*Please turn to page 97*]

J. Horace McFarland Co.

THE PRACTICAL CULTURE OF THE LUPINE

Linda Clement Hines

THE Lupine has a reputation of elusiveness, yet we often see great success in growing it. It seems to be largely a matter of climate. Did you find them as difficult as the aristocratic Delphinium? Then you reside in a section where natural growing conditions are not entirely congenial and lacking requisites must be artificially supplied. And that can be done.

It would appear that the perennial varieties are naturally adapted to the temperate belts. If your garden happens to be in the semi-tropical regions of the United States where perennials do not function well because robbed of their winter's rest you select the annual Lupine, and if you have a cool moist season for sowing the germination will be surer and the plants will become deeply rooted and therefore equipped to combat the heat and drought of the most extreme weather.

The newer and better varieties in commerce of the longer-lived species are sometimes hard to acclimate, being irregular of germination and abnormally sensitive to heat and drought. However, if the young plants can be successfully carried through the first summer the gardener's worries cease. And an established clump of Lupines is a joy unending provided no attempt is made to move it about. Even young Lupines should be very carefully transplanted as they are deep tap rooters.

In the warmer sections of the temperate belts, standard varieties of Perennial Lupines bloom luxuriantly through late April and early May. In the cooler regions of abundant rainfall a more or less intermittent bloom throughout the summer is expected from the newer and improved strains of perpetual flowering varieties.

If one must choose a specific season for sowing Lupines, let it be early spring. Do not wait until the trees are in leaf or bloom, or the ground is warm for fear the seed will rot. There is nothing a lupine seed finds more congenial than a chilly bed. Lupines root deeply and are able to combat the torrid heat of midsummer months, July and August.

Sufficient moisture is a necessary requisite of successful Lupine culture. When nature fails to give this, man must provide it artificially. As a means of retaining moisture in the soil, the paper mulches are valuable. Clean wheat straw piled loosely about the roots of the plants also prevents evaporation and at the same time shades the soil and lowers the temperature.

Since Lupines at that stage when they begin to acquire their first true leaves often succumb to one of the wilts, it is advisable to treat seed with Semesan before sowing. Many soak seeds for six or eight hours previous to seeding both to hasten and assure even more germination. With Annual Lupines this is hardly necessary.

Seeds sown in early spring germinate readily under the naturally cool moist weather conditions. Midsummer seeding gives a relatively weaker germination. Early September, just when the nights begin getting chill, has in some localities proven a good season. Rarely do the September-sown Lupines fail to bloom the following summer.

An examination of the roots of these plants discloses the nodules found on all pea-flowering vegetable organisms. These nodules are produced by the presence of the nitrogen-fixing bacteria within their cells. Undeniably, then, the Lupine is one of the utility plants which pays generously to the earth for her board and keep.

Contradictory to the popular belief, that the nodule producing root plant must thrive in alkali, the Lupine has shown a demand for acid soil. Gardeners were slow to recognize this, and numerous tests were made in limed and unlimed plots before the acid theorists won.

A recent authority has said of the culture of this plant: "The Perennial Lupines thrive in good rich well-drained soil, in a sunny situation, or in a partially shaded spot. For fertilizer, use no nitrogen or very little but supply acid phosphate and potash in small quantities." Another modern writer, equally enthusiastic, insists that the Lupine is a wolf, a greedy feeder and the bed must be heavily replenished with fertilizers especially nitrogen each year.

Just what is an amateur gardener to believe in the face of such contradictory advice? The permanent bed then should be prepared with an eye singly to openness, to fineness of texture, to depth of root penetration, and to fertilization. The ground should be very deeply spaded. *Depth* and *physical condition* are essential. The addition of sand is beneficial as Lupines show a preference for a

[*Please turn to page 98*]

TEN WAYS to serve TOMATOES

Courtesy Ferry-Morse Seed Co.

Laurel Elizabeth Weiskirch

Dana B. Merrill

Baked Tomatoes stuffed with black olives and celery relieve the monotony of the usual baked tomato dish

Here are tomato recipes for breakfast and luncheon—and a tomato dish for each course of dinner

As FOR adaptability, no one vegetable can boast as many uses as the tomato. In its various forms, it may be served for either breakfast, lunch, or dinner. In fact, its accomplishments extend even further, because the tomato, by a change of dress, can also grace any course of the dinner, whether it be a cocktail, soup, fish, or meat course, a vegetable accompanying the entrée, preserves or condiment, a salad, or a dessert. Likewise, it is equally delectable, whether cooked or uncooked. Here are ten "different" ways to serve them.

A tomato breakfast dish

Wash tomatoes (large ones), slice ½ inch thick, season with salt and pepper, dip in beaten egg and then in cracker crumbs and fry in hot butter and bacon grease (half and half) until a golden brown on both sides. Fry eggs on both sides, and place 1 egg between 2 tomato slices. Garnish with melted butter and chopped parsley.

A deviled tomato supper dish

5 or 6 red tomatoes
Salt and pepper
⅓ cupful butter
2 teaspoonfuls powdered sugar
1 teaspoonful powdered mustard
1½ tablespoonfuls flour
2 tablespoonfuls vinegar
1 hard-boiled egg, chopped
2 tablespoonfuls chopped celery leaves

Peel and slice tomatoes, and season with salt and pepper. Melt butter in a frying pan, add other ingredients that have been mixed well, and cook until tomatoes are tender. Serve on hot toast and garnish with hard-boiled egg slices.

A tomato-mint luncheon mold

Wash 8 or 10 small tomatoes (red and yellow make an attractive color combination), plunge into scalding water, skin, and cool. Dissolve ¾ box mint gelatine in ½ cupful hot chicken broth or white stock or canned consommé, and season with salt and chili pepper. Then add tomatoes cut into small pieces, 1 cupful ground cooked veal or chicken, 1 small grated onion, and 1 tablespoonful chopped celery leaves, mixing well. Put into individual molds that have been dipped in cold water, and chill. When firm, unmold on lettuce leaves, garnish with mayonnaise dressing, and top with whipped cream.

Combination tomato cocktail

Mix an equal quantity of clear tomato juice and canned clam juice. Chill thoroughly. Just before serving top the glass with whipped cream, and add a sprinkling of either paprika, or onion or celery salt.

Tomato sauce for meat and fish

Melt 1½ tablespoonfuls butter in a double boiler, and 1½ tablespoonfuls flour and stir until well blended, season with ⅓ teaspoonful each celery salt and salt, then add ¾ cupful milk and ¾ cupful tomato purée and bring to a boil, stirring continuously.

Rice and tomato soup

1¾ pints beef stock
1 tablespoonful salt
8 tomatoes, peeled
1 small onion, grated
1 cupful steamed rice

Cook ingredients together for ½ hour.

Yellow and red tomato preserves

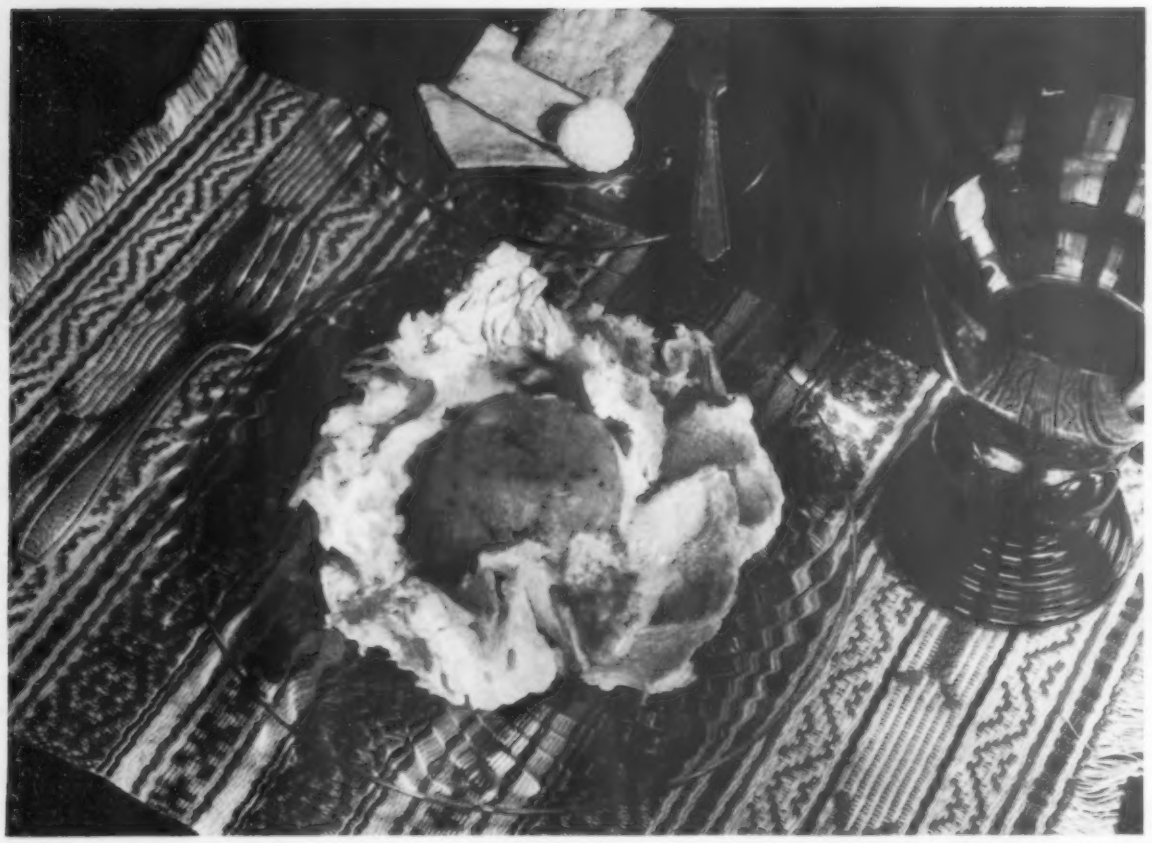
3 lbs. yellow tomatoes
3 lbs. red tomatoes
5½ lbs. sugar (half granulated and half brown)
2 tablespoonfuls cinnamon
1 teaspoonful nutmeg
2 lemons

Select small ripe fruit, wash, skin red but not yellow tomatoes, and cut in quarters. Sift ½ brown and ½ granulated sugar over tomatoes, then add spices, lemons that have been sliced and halved, and remainder of sugar, mixing well. Cook ingredients for several hours, until thick.

Tomato salad, sandwich style

There should be the half of a red tomato and the half of a yellow tomato for each person to be served. Secure tomatoes uniform in size. Chill the halves, and spread each half generously with a paste made of the following ingredients mixed together: celery leaves chopped fine, chopped chives, chili sauce, and olive oil. Put the tomato halves together in sandwich fashion, arrange on crisp lettuce leaves, and garnish with mayonnaise.

[*Please turn to page 91*]



Dana B. Merrill

THIS SALMON CAVIAR RING

tastes as good as it looks and is fit for any guest . . . Below, a tomato and shrimp salad —something really different in summer salads

SALAD — as a first course

recipes by Florence E. Field

HAVE you tried serving salad as a first course? It simplifies the serving of a dinner, whether formal or informal, and makes a tempting appetizer as well. It is especially refreshing in the summer menu. The following salads are delicious to serve as a first course.

Tomato Carleton

Take small firm tomatoes; peel and scoop out center. Fill with a salad made of a small can of tuna fish mixed with a chopped hard cooked egg, diced celery, anchovies, chopped stuffed olives and mayonnaise. Serve on shredded lettuce.

Molded egg and caviar salad

- 6 hard cooked eggs
- 2 tablespoonfuls melted butter
- Pinch of mustard
- 1½ ounce can caviar
- Juice of half a lemon
- 1 teaspoonful Worcestershire sauce

Chop eggs in meat grinder, add other ingredients and pack tightly into individual molds or after-dinner coffee cups. Place in refrigerator over night. Unmold and serve on a slice of tomato placed on shredded lettuce. Cover with mayonnaise and top with a rolled sardellen.

Pineapple cheese ring with fruit salad

- 4 cream cheeses
- ½ pint whipped cream
- ½ cupful grated pineapple—drained
- 2 tablespoonfuls gelatine
- ¼ cupful milk

Soak the gelatine in milk and dissolve by placing over hot water. Mix cream cheese with the pineapple and add stiffly beaten cream mixed with gelatine. Place in ring mold to harden. Serve with bowl of mayonnaise in center and surround with a fruit salad of canned pears, halves of peaches, white cherries and sections of grapefruit.

Salmon caviar ring

- 1 pound can red salmon
- 4 hard cooked eggs
- 1½ ounce can caviar
- 1 package lemon gelatine
- 4 tablespoonfuls Indian relish or other chopped pickle

Follow directions for making lemon gelatine and to this mixture add the chopped eggs, caviar, salmon and other ingredients. Mold in individual ring molds and serve on lettuce with Thousand Island dressing.

Relish cheese and tomato aspic

- 1 can tomato soup
- 1 package lemon gelatine
- ½ pound relish whipped cream cheese

Follow directions for mak-

ing lemon gelatine substituting the tomato soup for the water required. Gradually mix the tomato aspic into the relish cheese, mix until smooth and pour into molds to harden. Serve with mayonnaise on shredded lettuce with sprigs of water cress.

Sardine salad

Mix together with French dressing, chopped sardines, diced celery, chopped hard cooked egg, diced green pepper, diced pimento, and diced apple. Serve on lettuce.

Tomato Aquitania

Prepare tomatoes as suggested above and fill with a mixture of cream cheese and sardellen or anchovy paste. About a teaspoonful of sardellen paste is sufficient for one cream cheese. A little cream added to the cheese improves the flavor. Serve on lettuce with mayonnaise dressing.

Bacon and egg on tomato

Fry a few slices of bacon until crisp. Then chop them up into small pieces and combine with chopped hard cooked egg. Add just enough mayonnaise to hold them together and place a small mound of the mixture on a fairly thick slice of tomato which, of course, has first been skinned. Garnish the top with a sprig of parsley.

Grapefruit and avocado salad

Arrange perfect sections of grapefruit and wedge-shaped pieces of avocado alternately in a row on a leaf of romaine and dress with French dressing. As a variation, place each piece of grapefruit and avocado in a separate piece of endive and arrange them in the form of a pinwheel.

Russian crab salad

Make a salad dressing using 1 cupful mayonnaise, ½ cupful chili sauce, chopped yolk of a hard cooked egg, 1 tablespoonful chopped stuffed olives, 1 tablespoonful diced green pepper, 1½ ounce can caviar. Mix with ½ pound fresh crab meat and serve on lettuce.

Tomato and shrimp salad

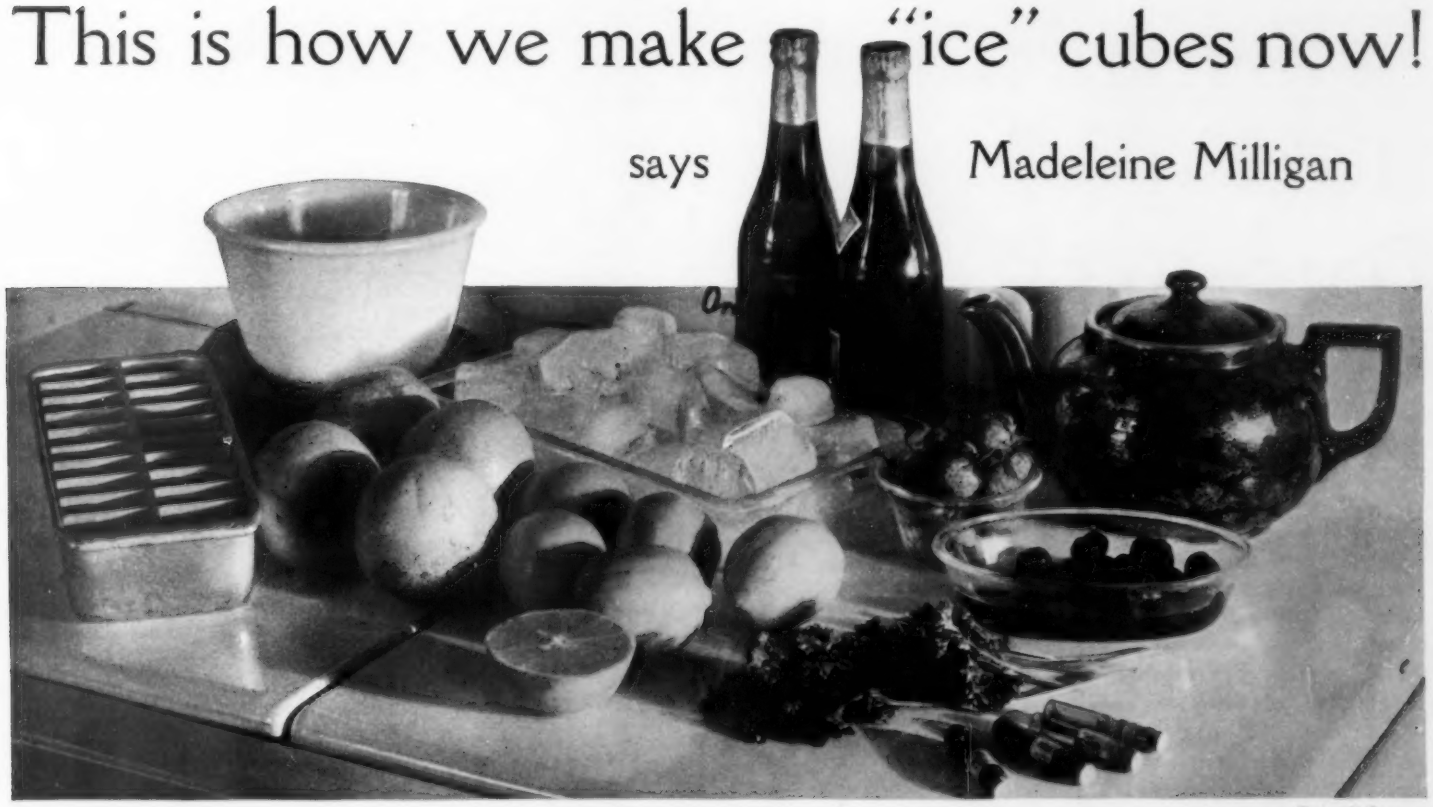
Take a can of shrimps, clean and break them into pieces. Mix with an equal amount of diced pineapple and cubed cucumbers. Add mayonnaise and place a mound of salad on a thick slice of tomato. Decorate with water cress.

Crab Louis

Pour a dressing made of ½ cupful chili sauce to 1 cupful mayonnaise, over ½ pound of fresh crab meat. Place on lettuce with quartered tomatoes and halves of hard cooked eggs arranged attractively.

This is how we make "ice" cubes now!

says Madeleine Milligan



Ewing Galloway

NO LONGER need we drink insipid watered tea merely because we must add ice cubes to keep it cold. The up-to-date hostess freezes a tray of *tea* and adds *tea cubes!*

Strong lemonade cubes are newer than lemon slices with iced tea!

Sprigs of mint, parsley or watercress; tidbits of bright orange, or lemon peel; a sliced maraschino cherry, sliced crosswise, has a little hole through which a sprig of mint is thrust —this is the way we add color and flavor and increased interest to 1933 summer drinks.

Freeze carbonated beverages in your ice trays for garnishing drinks of contrasting color. Serve ginger ale cubes in grape juice, lemonade, or iced tea. Amber colored cubes in pale lemonade are ever so much more fetching than plain ice cubes—and add flavor!

The good fruit juices left over from prunes, pineapple, berries or cherries—freeze them, undiluted, into cubes for garnishing summer beverages. Bits of these same fruits and berries, dropped into plain water trays will add distinction.

Fruit punch is insipid when constantly diluted by adding ice or ice cubes for chilling. Prepare, instead, an extra quart or two of the punch itself and freeze this instead of plain water, and add these to your punch bowl as needed.

Home-made ice cream sodas are served by smart hostesses. These are combinations of ice cream made in your refrigerator and carbonated beverages, carbonated waters, or ginger ale.

Keep an "emergency" corner in your refrigerator, filled with bottled and chilled tomato and clam juice. They "hit the spot" for ice-box raiders hot from the tennis court or a strenuous swim.

And, after all, what is a party without a beverage? You know the answer. The beverage is the thing and the new "ice" cubes the festive garnishing that will add to the zest.

After cooking and testing this Jiffy Date Cake we cut it in rather thick slices and served it with whipped cream—and it was GOOD!

13 recipes

by

Harriet G. Cooke

Date treats from the Golden West

AMERICA is blessed with riches, for now, added to its already inclusive supply of choice foods, come dates from its own Golden West! Our Western product, marketed as "Fresh Dates," is plump and golden while the dates of Irak, a tiny country tucked in between Persia and Syria, are brown and sun-preserved.

But whether you use dates which have traveled down the Persian Gulf, through the Red Sea, the Mediterranean, and the Great Atlantic or those which merely arrive at the corner store after a transcontinental trip you will enjoy one of the world's oldest and most romantic fruits when you try these recipes which feature DATES!

Of course if you buy the dates in bulk, it is wise to wash them; if you have bought them neatly packed in a carton which tells you they have been pasteurized, they're better not washed.

Orange and date salad

Remove stones from dates, allowing three for each serving. Fill centers with softened cottage or cream cheese and place on crisp lettuce. Between each date, to make a flower, place two whole sections of orange, freed from membrane. Place a sprig of parsley in the very center and serve with French dressing.

Date squares

- 1½ cupfuls quick cooking rolled oats
- 1½ cupfuls flour
- 1 cupful light brown sugar
- ¾ cupful butter
- ½ teaspoonful soda
- ⅛ teaspoonful salt
- ¾ pound dates
- ½ cupful sugar
- Juice of one half lemon
- Sprinkle of salt
- ½ cupful water

Dice dates, add water, and cook until tender. Add sugar and continue to cook until the mixture is clear. Add lemon juice and salt. Cool. Mix all other ingredients together as for a pie crust, working with the finger tips. When evenly blended place a little more than half the mixture in the bottom and up the sides of a nine-inch square pan which has been well buttered. Press just lightly. Cover with date paste and sprinkle with remaining crumbs, again pressing just lightly. Place in a moderate oven for about 25 minutes. Cool and cut in squares.

For storing, place paper between layers.

Date tortes

(Especially good for afternoon affairs)

- 2 egg whites
- 10 tablespoonfuls granulated sugar
- ½ cupful shredded almonds
- ½ cupful diced dates
- ¼ teaspoonful vanilla
- ½ cupful ground macaroon crumbs

Beat egg whites until stiff and fine grained. Add half the sugar, beating in well then fold in remaining sugar with dates, nuts, and vanilla. Butter small muffin tins and in the bottom of each section place one half tablespoonful macaroon crumbs. Place egg mixture on top. Bake in a slow oven for one hour. Carefully remove from pans and cool before storing.

Chinese chews

(Another tea-time treat)

- 1 cupful chopped dates
- 1 cupful chopped nuts
- 1 cupful sugar
- ½ cupful flour
- ½ teaspoonful baking powder
- 2 eggs
- ¼ teaspoonful salt

Beat eggs until light then add sugar and, when well blended, add sifted dry ingredients. Add dates and nuts and pour into nine-inch square buttered pan. Bake in a slow oven for about 20 minutes, cut in small squares, roll into balls and dust in granulated sugar.

Jiffy cake

- 3 teaspoonfuls baking powder
- 1¾ cupfuls sifted flour
- ½ teaspoonful nutmeg
- ½ teaspoonful cinnamon
- ⅓ cupful soft butter
- ½ cupful milk
- 2 eggs
- 1⅓ cupfuls light brown sugar
- 1 cupful dates, cut in pieces

Put ingredients in a bowl in the above order and beat hard for one minute. Pour into buttered pan, nine inches square, and bake in a moderate oven for 45 minutes.

Date and nut roll

- 1 cupful chopped dates
- ¾ cupful nut meats, cut in small pieces
- 1½ teaspoonfuls soda
- 2 eggs
- 3 tablespoonfuls butter
- 1 cupful sugar
- 1½ cupfuls flour
- 1 cupful boiling water
- ½ teaspoonful vanilla

Put nuts, dates, butter, and soda in a bowl and add water.

Beat eggs and add sugar, blending thoroughly. Combine with flour then mix the two combinations. Add vanilla. Pour into well-buttered baking powder cans, filling about two thirds full. Bake in a moderate oven for 30 to 45 minutes according to size of can. Remove from can while hot.

Date and Nut Roll is a delicious bread for many occasions and will lift even the usual cream cheese and jelly sandwich out of the ordinary

Chocolate date cookies

½ cupful butter
2 ounces chocolate
1 cupful light brown sugar
⅓ cupful milk
1 egg
1½ cupfuls flour
1 teaspoonful baking powder
½ cupful broken walnuts
1 cupful diced dates

Melt chocolate and butter over hot water. Mix sugar and egg together, add milk and sifted dry ingredients. Add chocolate and butter, dates and nuts. Blend carefully. Drop, by small spoonfuls on greased cookie sheets and bake in a moderate oven for about 15 minutes.

Date and nut cookies

(To fill the cookie jar)

½ cupful dates
1 teaspoonful soda
⅓ cupful boiling water
⅓ cupful butter
1 cupful brown sugar
1 egg
⅓ cupful broken walnut meats
1¾ cupfuls bread flour
2 teaspoonfuls cream of tartar
½ teaspoonful vanilla

Sprinkle dates with soda and add water. Cream butter and add sugar, creaming well. Add vanilla and egg, the date mixture and nuts. Add flour, sifted with cream of tartar, and mix thoroughly. Drop from tip of spoon onto buttered sheet and bake in a moderate oven for about 15 minutes.

Glorified gingerbread

(When the cream sours)

2 cupfuls flour
1 cupful granulated sugar
1 teaspoonful cinnamon
1 teaspoonful ginger
¼ teaspoonful salt
4 tablespoonfuls butter
2 tablespoonfuls lard
1 egg
2 tablespoonfuls light molasses
1 cupful sour cream
½ teaspoonful soda
¾ cupful diced dates

Sift flour, sugar, ginger, cinnamon, and salt together. Work in shortening with fingertips then remove half a cupful of the crumbs. To remaining crumbs add egg, molasses, cream in which soda has been dissolved, and dates. Mix well and pour into buttered pan. Sprinkle with reserved crumbs and bake in a moderate oven for about 35 minutes.

Jewel cookies

(When the children beg)

⅔ cupful sugar
⅔ cupful molasses
⅔ cupful shortening
⅔ cupful hot water
1 teaspoonful cinnamon
½ teaspoonful ginger
2 teaspoonfuls baking powder
1 egg
1 teaspoonful soda
1 cupful chopped dates
1 teaspoonful salt
Flour

Cream sugar and shortening together. Add molasses, egg and baking powder, salt, cinnamon and ginger sifted together. Add soda to water and add with flour to make consistency for dropping. Fold in dates and drop from tip of spoon onto cookie sheet. Bake in a moderate oven.

Photos by Dana B. Merrill

We put our unqualified seal of approval on these crunchy, delicious Date Squares for a summer tea-time treat. Try them—you will agree

St. James pudding

(When the weather turns cold)

3 tablespoonfuls butter
½ cupful molasses
½ cupful milk
1⅞ cupful flour
½ teaspoonful soda
1 teaspoonful baking powder
¼ teaspoonful salt
¼ teaspoonful cloves
¼ teaspoonful allspice
¼ teaspoonful nutmeg
½ pound dates, diced

Melt butter and add to molasses and milk. Sift dry ingredients and then add dates and blend carefully. Pour into the buttered top of a double boiler and place over boiling water. Steam for about an hour and a half. Serve with whipped or plain cream.

Date and bacon muffins

(For a special Sunday treat)

¼ cupful butter
2 tablespoonfuls sugar
½ teaspoonful salt
1 egg
1 cupful milk
2 cupfuls flour
5 teaspoonfuls baking powder
¾ cupful diced dates
4 long strips crisp bacon, broken in pieces

Cream butter, add sugar and egg. Beat thoroughly. Sift baking powder, salt, and flour together and add to first mixture alternately with milk. Fold in bacon and dates and place in buttered muffin pans, filling about two thirds full. Bake in a moderate oven for about 25 minutes.

Sour cream pie

2 eggs
1 cupful sugar
½ cupful vinegar (dilute with water)
1 cupful sour cream
⅓ teaspoonful cinnamon
⅓ teaspoonful cloves
⅓ teaspoonful nutmeg
1 cupful diced dates

Mix sugar and egg thoroughly then add vinegar, sour cream, and spices. Mix thoroughly and add dates. Pour into a pastry lined pie plate. Moisten edges and cover with decorated top crust. Press well together. Trim and decorate edge. Place in hot oven for about ten minutes then reduce heat and allow to bake, slowly, for about 20 minutes. Cool for serving.

Make your own bed!

Doris Flather

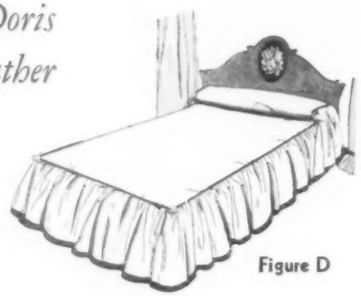


Figure D

Drawings by Harry C. Richardson

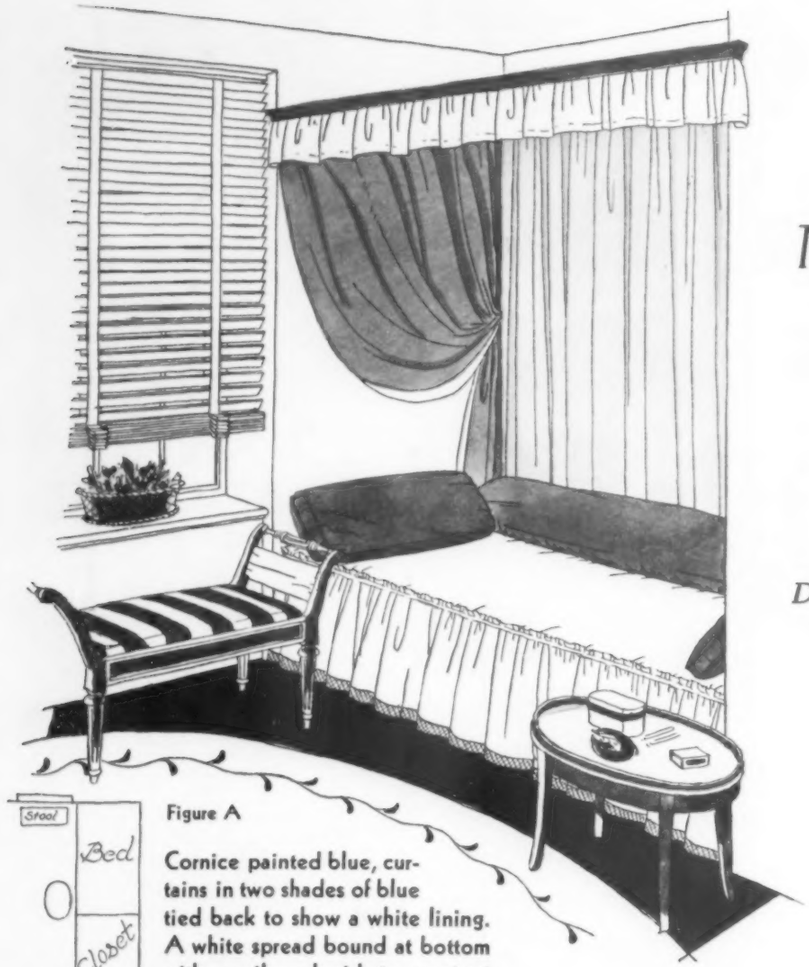


Figure A

Cornice painted blue, curtains in two shades of blue tied back to show a white lining. A white spread bound at bottom with a silver braid to contrast with very dark blue painted floor

BUY the very best box-spring and mattress you can afford and make your own bed! An unlimited variety of decorative treatments may be used with it.

You will find that fifteen inches is about the lowest comfortable height for a bed, and if your spring and mattress when placed together do not equal this height you should mount the spring on a frame to bring it to the desired height. (An ordinary piece of "two by four" nailed to the bottom of the box-spring will do perfectly.)

Place the spring directly on the floor, and nail a piece of moulding all the way around it, fitting tightly against the "box" of the box-spring or against the frame on which it is mounted. For this purpose a piece of one-inch cove moulding is ideal, as it is cheap, good looking, and clean. This "fence" around the box-spring keeps it from shifting when making the bed and also keeps the dirt from finding its way under the spring.

All you need now is a headboard and bed dressing. For making our headboard we shall use nothing more remarkable than a piece of plywood (five-ply preferred) and this we shall cut in some distinctive shape—a shape which will have the same character as the rest of the room. This piece of plywood, after being cut to shape as desired, is to be nailed directly to the wall above the baseboard. It may be painted or covered with chintz, linen, wallpaper, leather, or other pliant material. Or it may be done away with altogether and a piece of material draped against the wall to fall in back of the bed in its stead. In a child's room a piece of figured linoleum framed with ordinary picture frame might be used, or in an older girl's room a framed or unframed mirror could be used. For a modern room cork tile is suitable. Simplest of all would be the use of a piece of material such as toile de Jouy either quilted or plain, tacked to the wall, framed with a piece of simple flat moulding. Even wallpaper could be used with a moulding for frame instead of on the plywood as mentioned above. In fact there is no end of ideas for inexpensive treatments.

As for the bed dressing, this too will reflect the occupant's personality in its choice of material. Some simple material is usually best. A flounced, pleated, or straight-hanging spread may be made from such divers materials as piqué, chintz, Indian-head cloth, corduroy, taffeta, or muslin. It should hang all the way to the floor and of course is removed at night.

The decorative scheme used in Figure A is that of white with blue color shades. Having in this instance a long narrow room we partitioned off a part of one end to provide a much needed closet and thus formed an alcove for our bed which is to be used for a day-bed as well as for sleeping.

We utilized the familiar cove moulding —this time as a light cornice from which to hang a valance of soft white material.

This cornice is painted blue and in back of it, against the white walls of the alcove we have hung curtains in two shades of blue. These are hung from slats which have been nailed to the wall and the two end curtains are tied back to show a white lining.

Three luxurious pillows of the darker blue material are used on the bed which is covered with a simple white spread with loose ruffled drop and bound at the bottom with a silver braid to contrast with the very dark blue painted floor.

In Figure B we show a double-width bed which has been placed lengthwise against the wall to make the room seem larger. And as this bedroom has a low ceiling we are going to employ an inexpensive expedient to obtain a very expensive looking effect; in fact we are going to capture all the charm of a four-

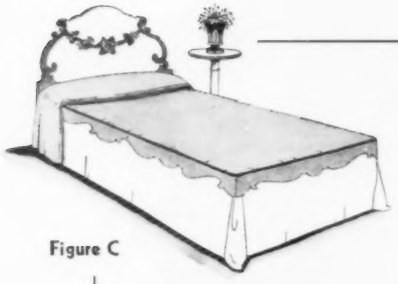


Figure C

How to make a headboard

Choice of wood: Ply-wood of 5/8" or greater thickness will make the stiffest headboard and is the easiest sort of wood to use for all but long narrow headboards. Ply-wood must be cut with a jigsaw as it tends to splinter along the edges if a heavy saw is used. If splinters do occur the wood may be filled with plastic wood and smoothed off.

For long narrow bed heads well-seasoned whitewood is ideal, and this may also be used for the higher headboards if properly glued up at the mill. One disadvantage of this wood is that it should be screwed firmly to the wall to prevent subsequent warping, while the ply-wood need only to be tacked to the wall with individual brads.

When a whitewood board (or well-seasoned maple, walnut, or birch) is used the bed head need not extend *below* the mattress line, but a cleat or upright of the same wood used at each end of the board and extending to the baseboard may be substituted and the effect will be that of a full sized headboard (see Figure E).

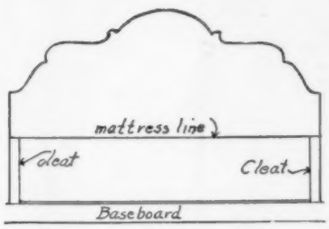


Figure E

With the heavier wood a key-hole saw or a jig-saw may be used for cutting out the curved parts.

Sawing out pattern: Before you start to saw out the pattern it will be found helpful to cut in several places from the outside of the plank to the pattern so that as you cut around your pattern you drop off the encumbering pieces of waste wood. This sawing may be done with an ordinary saw.

When sawing out the pattern saw just outside the penciled outline. Then take a flat file or block of wood and cover it with coarse sandpaper and work over the edges of the board bringing them closer to the penciled line. Finally wrap your file or block of wood with fine sandpaper and bring your edges squarely to the pencil line, keeping the corners square and sharp. Do not bevel.

Finishing: The headboard may be painted or covered with any sort of material such as cloth, wall-paper, pasted-on cutouts, Anaglypta (raised pressed pulp decorations) mouldings, decorative nails or any truly decorative medium to suit your room.

poster canopied bed. The walls and woodwork of this country house bedroom are to be painted pure white. Rose-pink will be used as the most important color in the room, and gray-blue will be employed as a contrasting color note.

At the ceiling line we have used a one and one half inch cove moulding for a simple cornice, and this moulding, instead of following the ceiling line over the bed, juts out into the room, following the outline of the bed below. A pair of curtains is to be hung at each end, and the wall between them papered with a red and white toile wallpaper. The curtains are of pale gray-blue piqué on the outside and are lined with a very cheerful bright pink checked linen. The cove moulding is painted a darker shade of gray-blue and so is the very simply shaped headboard (which in this instance really runs along one side of the bed instead of at the head).

The bedspread is of a fine quality white muslin, shirred in a wide band at the top and edged with the pink check of the curtains at the bottom.

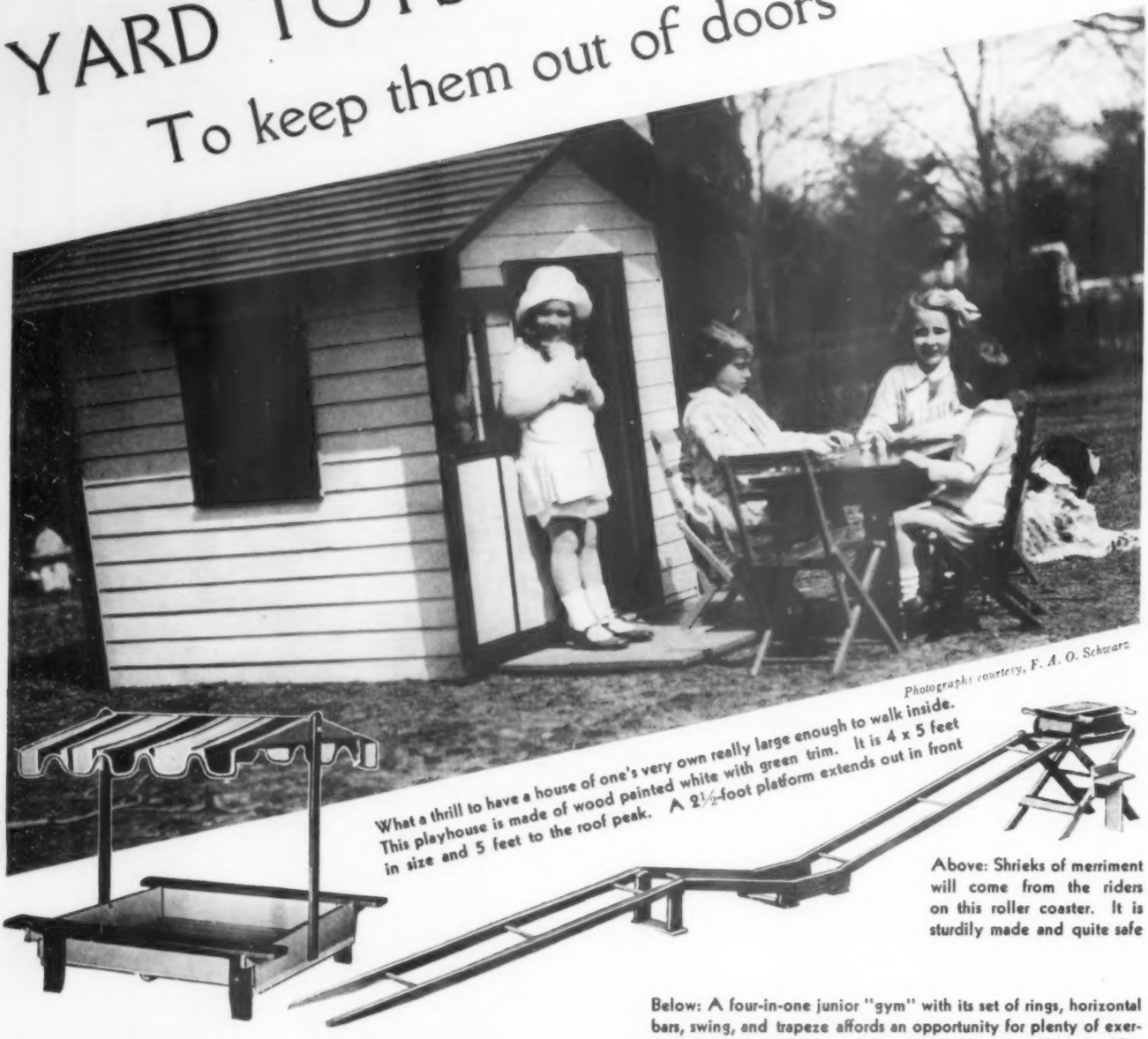
One of the most intriguing advantages of hanging the curtains at the head and foot of the bed is the sense of intimacy which they give when drawn together. They also keep out morning glare if there is a window at the foot of the bed and

[*Please turn to page 91*]

Figure B

Walls and woodwork white; wall between bed curtains red and white toile wallpaper; curtains of pale gray-blue pique, lined with checked linen; bedspread of fine white muslin and edged with pink checked linen

YARD TOYS—
To keep them out of doors



Photographs courtesy, F. A. O. Schwarz

What a thrill to have a house of one's very own really large enough to walk inside. This playhouse is made of wood painted white with green trim. It is 4 x 5 feet in size and 5 feet to the roof peak. A 2½-foot platform extends out in front

Above: Shrieks of merriment will come from the riders on this roller coaster. It is sturdily made and quite safe

Below: A four-in-one junior "gym" with its set of rings, horizontal bars, swing, and trapeze affords an opportunity for plenty of exercise, a chance to develop acrobatic skill, and above all loads of fun

Above: A spacious sand box with a gay green and orange canopy will prove an ever entertaining place for little tots

Above: This little green canvas kiddie tent—five feet square—is designed so that the front may be raised to provide an awning. Poles at bottom form a box frame, thus eliminating ground stakes

Let's eat outdoors!

[*Continued from page 54*]

pitchers now come with covered tops. The glass coasters for the table can be used as covers for the glasses and removed just before every one sits down. Or, if you want to be truly rural, you may swing a Mexican olla jar from the limb of the nearest tree. Water keeps cool in this for hours and can hardly be improved even by ice.

As a protector for service plates and vegetable dishes there are the aluminum bells with a composition knob top made by that practical and modern designer, Russel Wright. His efficient pretzel stand is also handy, keeping the pretzels from getting tangled up and broken. Hobnail glasses and berry sets in colors strike a contrast with fruit and beverages. Cream pitchers should have tops to them so that flies are not tempted to drown themselves. The covered sirup pitcher with the snap spring lid may be used for cream. Sugar bowls, too, should have tops.

There are farmhouses beyond the limits of the electric light poles where cooking out of doors is a little more difficult. The marmite cabaret which is a large pottery jar resting on a copper standard with an alcohol lamp under it makes a most useful part of the equipment. It is meant primarily for soup, but it can be used for all sorts of recipes of a casserole nature—even as far as pork and beans, spaghetti, and puddings. Naturally if it is placed out of doors it must have some sort of screen around it so that the flame does not blow. Another device for keeping things hot out of doors is the bain marie, which is a copper steamer with four copper pots. Boiling water at the bottom keeps the food hot but does not cook it.

With all these devices, surely dining beneath the trees is one of the biggest treats you can give your guests, your family, and yourself. No one should forget the pleasure of a picnic, particularly if daily meals have to be eaten under the roof instead of the sky. This year's picnic has some modern conveniences added which practically take the salt out of the layer cake, the sugar from the pickles, and keeps ice-cold drinks from getting lukewarm. Food may be transported at any temperature through the help of the brand new electric casserole mentioned before. It may be used for the tea or coffee and ice cubes dropped in. Six hours later, no matter what the outside temperature is, the ice cubes will still be bobbing around and almost as large as when they were first put in.

There is a larger electric casserole which has three divisions and you may pack your salad, putting the lettuce leaves in one division and the salad in a covered tin and sandwiches packed in still another. When the casserole is opened this cold meal will be just as fresh as though it had come from the ice box.

Picnics need an organizer just as a meal needs a menu planner. Some one who can pick a shady spot that the sun isn't going to move to when every one is eating. If you have room for it in the car or if you are picnicking on a beach not far away from the house, by all means take a bridge table top covered with a washable fabric. It is light and put on a fairly level surface it will do much to reduce spillage.

Sandwiches should be put in special oilpaper sacks made for them so that only one end opens. Salad is more satisfactory served on a papier mâché plate with three divisions like a blue plate. This prevents the mayonnaise running into the baked beans or sopping up the sandwich. Olive bottles should be opened and put in screw top bottles so that cork pulling is eliminated.

Picnics are usually combined with motoring. Sometimes the picnic idea is spontaneous and it is well to be prepared. A tea basket equipped for two is often a great convenience. It should have plates and cups and saucers of unbreakable composition because they are light. Stock the basket with tea balls, a can of minute coffee, bouillon paste, and a tin of crackers.

Though the roadside is lined with refreshment stands it is often more pleasant to take a by-road perhaps beside a brook and, unpacking the tea basket and the canned heat outfit, serve afternoon tea.

Eating, generally speaking, and even cooking, has come out in the open. There's a technique about this particular type of meal planning which has to be worked out individually. But with a certain organization and not very much expenditure almost every one may dine very pleasantly al fresco on the terrace, in the garden, by the roadside, or on the beach!

The Finest Vinegar

NOW COSTS LESS

PIQUANTE DRESSING

Mix 1 teaspoon salt, 1 teaspoon sugar, ¼ teaspoon paprika and ½ teaspoon mustard together. Add ½ teaspoon Heinz Worcestershire Sauce, ½ teaspoon onion juice, 2 drops Tabasco Sauce, 5 tablespoons Heinz Pure Vinegar and ¾ cup Heinz Pure Olive Oil and beat thoroughly.

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The ROOSEVELT

Edward C. Fogg, Managing Director

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A UNITED HOTEL

Fireside travels around the globe

[*Continued from page 75*]

picked up in Florence for a song and a brass coffee set on a taboret from the Souks of Tunis. At the far end is a hiki-e or wide couch covered in green monks cloth with burnt orange, blue, and yellow pillows.

I like this lanai, especially at night, when the only sound is the rustling of the leaves, and a rift in the trees reveals the moonlight on the sea.

The blue room, so called because of the soft blue furniture, opens directly through wide doors onto the lanai. It is a cool, pleasant bedroom with a high ceiling and pale yellow walls. There are flowered curtains at the windows and East Indian rugs of rose and blue on the floor. Strange as it may seem, I sleep under a blanket all the year around as the windows face the mountains and the trade winds sweep in spasmodic gusts down the canyon. Just about dawn a soft rain often falls and the air is heavy with the odor of warm, wet earth. Then the doves start calling across the canyon and the mynah birds begin to chatter raucously. Another day is here.

It happens now and then as we are eating breakfast that a Chinese thrush will come close to the house and begin an unbelievably sweet song. I never hear this sheer, transcendent melody without thinking of the meadow lark in the San Joaquin Valley of California. Their songs are similar in flute-like quality, though the meadow lark has a hint of sadness in its call.

Before the sun is too high in the sky my young son and I wander, barefooted, in the garden to gather flowers for the house. Blue Chinese forget-me-not, African daisies, and the lovely flowers of Hawaii—the hibiscus whose riotous beauty ends with the fading of the daylight in the west. On fine coconut fibers hibiscus blossoms of every hue are impaled and put in a tall vase of shining black. Sometimes, though, we merely place them about the house, two or three vivid colors on a table, perhaps a window ledge or across a row of books.

Even the spasmodic showers never bring us indoors. Usually in our morning rambles we experience what is known as "liquid sunshine." A gray cloud passes overhead accompanied by a cooling shower, while across the road the wooded hill is flooded in sunlight.

There is one person, though, who never fails to take advantage of the slight downpour. That is Simon, the Filipino yard-boy. In the purple shade of a tree he rolls a cigarette and stretches out in complete relaxation. In spite of the fact that he has battle scars acquired many, many years ago while fighting the Spaniards and a goodly array of grand children, he is, nevertheless, the yard-boy. He speaks a jargon of Tagalog, English, Japanese, and Hawaiian, but that makes little difference. We all get along famously. My son's name for him is "Cinnamon" and he is his very shadow as he goes about the garden to gather the various fruits. Here and there about the garden are sixteen alligator pear (avocado) trees including two varieties of winter pears. These are picked green with a long bamboo pole to which a sack is attached. Along the panax hedge is a solemn row of papaias whose orange-gold fruit is eaten mostly for breakfast. Sometimes he brings us a breadfruit for our mid-day meal —a thick skinned globular fruit which tastes very much like a sweet potato when baked. A bunch of Chinese bananas picked green is hung in the coolness of the wash-house to ripen into a deep yellow. During the mango season in April and May the kidney-shaped fruit, which in color and flavor resembles the peach, is prepared as a sauce or served with sugar and cream. I'm always sensitive to the slight turpentine taste but children climb into the highest tree for the coveted fruit.

The warm silence of mid-day approaches here with incredible rapidity. Soon I hear the voices of children returning from school. They gather the wild, sweet guava at the edge of the bridge or rest in the shade of the tulip trees along the road.

In the town below a red roof gleams among the palm trees, and far out at sea the horizon is lost in the hazy blue distance. It is time for the siesta.—MARIANNE R. BUTLER, Honolulu, Hawaii.

THE Islands are among the most delightful places on this earth in which to live. The people here live out of doors, the malihini (newcomer) very soon adapts himself to the worship of the sun, and I am quite pagan myself in this respect. As a consequence, the houses are built to accommodate the occupants to a semi-outdoor life.

This is a land of no stoves, no central-heating systems. Occasionally up the valleys where the rains make the climate cooler, especially during the winter months, fireplaces are to be found, but they are by no means frequent. Thus we have homes without chimneys, with low roofs and broad eaves, sheltered by tall palms and wide-spreading shade trees. We have the distinctly Hawaiian lanai—a glorified porch —an outdoor living room, often screen enclosed and frequently opening onto a patio or garden.

This is a gardener's paradise. Plants and flowers grow swiftly in the warm dampness. One may have a magic garden almost overnight. A lawn comes up in no time at all. The seasons slip from one to another with no appreciable difference, a little more rain in the winter perhaps. As a result we have the use of our gardens all the year round, and the flowers are always with us. Our hollyhocks grow as high as on any New England garden wall. In addition to all of the old-fashioned and much loved flowers we have the exotic tropical and semi-tropical plants and flowers. Ginger, jasmine, hibiscus, the night blooming cereus, the gardenia, bougainvillea, and many others. One of the constant delights of these Islands is that every tree, every little shrub, seems to bloom at some time or another, and in such colors! The delicate pink and golden shower trees and the brilliant poinciana are gorgeous in June and July Every month has its profusion of flowers. The poinsettia comes at Christmastime,—a bright reminder of the season. Time is lost here—we live from one golden, glinting day to another—and the spell of Hawaii envelopes us. We are leisurely. The newcomer finds it maddening to shop as everything is done more slowly, with less evident effort than is true of life on the mainland. You may chafe under it at first but you succumb to it gladly in the end.

My temporary home is a small white cottage perched on a hillside in Manoa Valley. From the broad front windows of my living room you may look far down the valley to the sea where Diamond Head crouches lazily in the sun. At the back you may step through a French door into a

tiny garden of grass and flagstones enclosed entirely by high walls of lava rock, and if you are a knowing gardener you will recognize in the dense greenery the slender bamboo, tall cannas, banana palms, an orchid tree, and bed of begonias. There is a fernery descending into a pool where plants cling to rough rock and a tiny spray of water keeps them fresh and green. Over this pool droops a weeping willow, a slender fragile thing which sways in the winds making interesting moving shadows in the sunlight. High over the cottage lean great palms, and now and then a coconut will fall suddenly. We have marveled that they do not hit our windows. In the bright Hawaiian moonlight all the palm fronds glisten as though newly polished, the dense growth of green things and the lovely little ferns take on a new glamor lacking somehow the midday sun. There is magic in Hawaiian moonlight!

There is so much to tell of living in Hawaii: The extraordinary lack of bathtubs and even of hot running water. Showers are used instead! Houses where water is laboriously heated in kettles on a gas range and carried to the tub, provided you are fortunate enough to have secured a house with a tub. The hundreds of matchbox-like houses of the Orientals without a chimney in sight. The dozens of Oriental reed weaving shops where furniture is made to order in any design you will. The great brotherhood of yardmen, usually Japanese, one at least of which is attached to every house with a lawn or garden. The warm Christmas morning at Waikiki when a wind storm came upon us, and we shut our windows to keep out the sand, and ate our breakfast in our swimming suits. The torchlight fishermen patrolling the reefs at night—the great blue sampans setting out to days of deep sea fishing. The steamer days with their profusion of flower leis lending a festive air to the downtown business district.

And so ad infinitum!—DOROTHY B. LANDQUIST, Honolulu, Hawaii.

I SHALL try to transport in fancy the readers of THE AMERICAN HOME to an emerald isle set in a glistening tropical sea and show you not the gay city life of Honolulu, our metropolis, but life on an outside island, of which the "Garden Island" of Kauai, the northernmost island of the Hawaiian group, is typical.

Outside of Honolulu one usually lives on a sugar or a pineapple plantation.

I live in a great sprawling house on a sugar plantation. There are verandas practically all around the house. It is a very old house but has been remodeled and now has every modern convenience but still has a charm and individuality about it typically old plantation. It is very comfortable and very cool, with its fourteen-foot ceilings and its spacious rooms just inviting hospitality.

I shall take you first into my lanai, or what you would call a sunroom. The lanai is an institution here. Almost every home in Hawaii has such a large room using only screens for walls, so one seems practically out of doors. Such a delightful room where no matter how hot the day, the cool trade winds can blow through it. This room is where we live and entertain most.

On the floor is a large lauhala mat. This is a Hawaiian mat woven by hand from the native lauhala tree (pandanus watchees). It matches perfectly the stick reed furniture, giving a cool inviting effect.

That hikiae over there in the corner we call a punae, and no

lanai is complete without one. It is just a big double spring and mattress set on four sturdy legs, covered with a soft woven Hawaiian grass mat, and literally piled with gay pillows. Can you imagine a more comfy place to curl up and read?

Placed about the room are several rare potted plants, and wall fern baskets hang here and there. In one corner is a flower stand filled with an enormous bouquet of hibiscus.

Through the French doors, we enter my living room whose polished floors are covered with Chinese rugs. Over the grand piano is thrown a mandarin skirt, a very ancient skirt, once worn by a haughty mandarin lord. Here is a teakwood table on which rests a cloisonné bowl. Would you know that this lovely Korean chest opened up into a perfectly fitted writing desk?

Several years ago, the koa furniture (Hawaiian mahogany) was quite the vogue, but, as it is rather stiff and heavy looking and most uncomfortable, it has given way to the modern over-stuffed and upholstered sort.

Don't you love those unique bamboo flower holders? Yes, they are just one, two, or three sections of very large bamboo (according to length desired) cut in half lengthwise, and covered with about one half inch wire netting which acts as flower frogs. These hold water beautifully and lend themselves to most interesting and artistic flower arrangements.

The rest of my house is very similar to what you'd find on the mainland. A large dining room, a cozy breakfast room, looking out over the patio just inviting one out of bed in the morning for a slice of golden papaia and a cup of steaming Kona coffee. A pantry, a large, airy, well-equipped kitchen with a gas range and a large General Electric refrigerator. I don't suppose you have these screen food safes, but they are essential here on account of the insect pests. Neither, I'll wager, do you have an enormous bunch of bananas always hanging in your service porch.

The bedrooms are large and airy, each complete with its bath and dressing room. You noticed on some of the beds those lovely Hawaiian quilts. They are made by hand by the old natives in most fascinating designs, always representing some island plant or tree, as the breadfruit, etc.

That small cottage near the house is our guest cottage. It's just an old plantation custom, and a very charming one, for the guest has all the privacy and comforts of home and none of the obligations. The servants' quarters are there at the back.

Shall we wander about the gardens? Such gardens as we have here! Such a riot of tropical beauty! The stately palms and cocoanuts, the daring purple bougainvillea, the African tulip tree, the beautiful pink and golden shower trees, the poinciana regia flaunting her flaming scarlet blossoms. The night-blooming cereus which looks like an unassuming cactus sprawling about like so many spiny serpents, climbing over rocks and even climbing the algaroba trees, remains more or less unnoticed until every summer it bursts overnight, as if by magic, into myriads of the most exquisite, exotic, almost unearthly large white blooms, only to die with

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the morning sun. But he who has seen a hedge of night-blooming cereus in bloom on a bright tropic night has seen fairyland.

Here is a clump of lovely wild white ginger, here the cup of gold, there the yellow alamanda. Yes, you do smell jasmine. There it is climbing among that orange sweetheart-vine (huapalapala).

Those lovely croton bushes make one think of autumn on the mainland. The poinsettias are gorgeous around Christmastime, and the hibiscus hedges are always lovely.

Here are our formal beds of coast flowers which grow according to garden ways and do not sprawl and climb in gay confusion as our tropical plants do.

Now we are going to leave all this for a few hours and go to my mauka (mountain) place. We get into my car and in forty minutes climbing on a good macadam road, one of the most curving roads in the world, passing several extinct craters, through forests of koa, we come into an entirely different world.

We stop to look at the famous Waimea Canyon, the Grand Canyon on a smaller scale, which attracts tourists from all over the world.

When we have climbed 3800 feet above the sea level we come to my rustic shack. Yes, you'll find many summer homes here, for could you believe the difference in temperature? What! a fireplace in the tropics? Of course, for as soon as the quick tropic night has fallen, you'll be very happy to sit by that roaring fire, even in July, August, and September, our hottest months. Those coils in the fireplace heat water which is connected with every room in the house.

Those skins and horns about the room are the wild mountain goat.

Now we must return to the shimmering lowlands again if you are to catch your plane or boat for Honolulu.

Putting a lei of fragment flowers about your neck, I bid you Aloha, knowing that you will someday be back, for to come to Hawaii is to return again, and to stay very long is to stay always—for its charm, its beauty, and its hospitality are irresistible.—HAZEL M. AASER, KeKaha, Kauai, T. H.

HONESTLY now, would you ever have forgiven me had I kept these charming letters all to myself? And do you wonder that for our first port-of-call on our round-the-world trip, I took you to this glamorous place they call Hawaii, but really sounds like paradise? I feel absolutely inert, I see no reason for leaving it. . . . but our next stop is England and I promised you . . . Though our itinerary is somewhat erratic, this is a magical ship we're sailing on —It knows that "there is no place like home" no matter where it be and so we can scoot around at will.—THE EDITOR

Make over that out-at-elbows room

[*Continued from page 71*]

tarnished picture frames and your time-mellowed and (dare we admit it?) slightly dingy furnishings look worn and soiled. And when spread over an entire room, such colors refuse to emulate the shrinking violet, as proper backgrounds should, but are loudly assertive, like the dazzling dental displays in the toothpaste advertisements. And oh, if we have passed beyond the joyous heyday of youth, they make us feel (and look) as faded as our furnishings. Far more becoming and companionable are such subtly modified tones as grayed peach, hydrangea blue, dull old rose, sage, light olive, and the many variants of sand beige, taupe, and fawn.

If the walls are shabby, doubtless the woodwork also needs attention, but generally one coat of paint will restore its freshness. If now it is pallid ivory or mournful putty, try matching it to the walls and see how much larger

the room looks without the contrasting strips of woodwork around doors and windows. A vital touch can be added by painting the top member of the baseboard molding a brighter color picked up from the design of the rugs or draperies.

The floor covering comes next. If so worn as to demand replacing, and the funds in hand cannot be stretched to cover the kind you really want, why not go to the opposite extreme and buy something so inexpensive that when the ship makes port again you will feel justified in removing it to your summer cottage, or ripping it into breadths to use as runners in the back entry and upper hall. As this sort of temporary expedient, cowhair carpet is worth considering. It is a non-pile weave of good appearance, comes in agreeable colors, and gives excellent service at very reasonable cost.

Or, assuming that your rug is not badly worn, but is faded or spotted, it can be dyed for much less than the cost of a new one. Even if ragged there is still hope, for it can be raveled out, dyed, and rewoven at moderate expense.

When it comes to freshening furniture, the paint pot is woman's best friend, both for hiding the scars of battle, and harmonizing pieces of discordant colors. Shabby upholstery may be permanently concealed beneath well-fitted slip covers; not the loose, baggy affairs that suggest the bathing suits of the nineties, but smartly cut, with perky skirts, pleated or scalloped and made gay with bright colored bindings and pipings. Do not dress all the pieces alike. Variety in slips is every bit as important as in fixed upholstery.

It always seems to me that window hangings do more than anything else towards creating a livable air, and because they hang against the light, the least hint of shabbiness attracts attention. Let us therefore complete our rejuvenating operations with the windows. If your glass curtains are limp and characterless, invoke the magic of one of the convenient soap dyes to transform them into a sunny champagne tint, a glowing peach, or a soft exotic gold. If the edges are frayed, hide them with a modish little cotton ball fringe; or simply have them picoted inside of the frayed margin and then trim off.

Overdraperies have an exasperating habit of fading for a distance of three or four inches along the inner edge where they meet the light, while otherwise entirely presentable. An easy remedy is to apply a concealing band of a contrasting color and material, such as silk or cotton taffeta or plain glazed chintz.

Now, once more view the room with the detached and impersonal gaze of our hypothetical stranger, and see what a genuine transformation has been wrought. It has the appealing freshness, the vitality and charm of a newly furnished room, and has cost very little except in the work of capable fingers, and careful thought.

Ten ways to serve tomatoes

[*Continued from page 79*]

Stuffed tomatoes, baked

6 or 8 red tomatoes
⅓ teaspoonful salt
⅓ teaspoonful pepper
⅓ teaspoonful chili pepper
¼ cupful chopped black olives
1 tablespoonful chopped celery leaves, or ¼ cupful chopped hearts or tender stalk
1 tablespoonful olive oil
1 cupful cracker crumbs

Wash, cut tops from tomatoes, and scoop out meat with a spoon, taking care not to break the shells. Chop tomato meat, sprinkle with seasonings, and mix with remaining ingredients. Moisten tomato shells with a few drops melted butter, fill with mixture, forming a steeple or mound on top, and dot with butter. Put tomatoes in a baking dish, moisten dish with a small quantity of hot water, and bake in a moderate oven until tender and tops are a golden brown, approximately 25 minutes.

A tomato dessert

1 medium-sized can tomatoes
½ teaspoonful ground cloves
½ teaspoonful celery salt
1 teaspoonful grated onion
1¼ tablespoonfuls red raspberry gelatine

Mix together tomatoes, cloves, salt, and grated onion, and boil 15 minutes. Remove from fire and add gelatine dissolved in ¼ cupful of water. Strain into molds and chill. When firm, unmold on crisp lettuce leaves, garnish with whipped cream, and sprinkle with ground nut meats. If preferred, wild cherry gelatine may be substituted for the raspberry gelatine.

Make your own bed

[*Continued from page 85*]

serve to keep off drafts and insure privacy when the bedroom door is desired left open.

Figure C. Against white walls we have used a bed draped in green and white with a beautifully designed headboard. This is painted white with decorations in gold, pink, and greens. These decorations were cut from colored papers and pasted to the board with rubber cement.

Figure D. shows another bed which might be draped in white or palest peach color. The headboard is a delightful affair, at once both modern and classical. Like the rest of those shown it is cut from a piece of plywood and nailed to the wall. An oval was cut from the plywood and a classical bouquet of flowers made from a pressed material (Anaglypta. W. H. S. Loyd Co.) tacked to the wall. This bouquet was painted chalk white against a dark blue background and gives the effect of a Wedgewood meddallion. The headboard was painted a soft gray-blue color and blue taffeta was used for cording and banding on the spread.

Aids to informal entertaining

[*Continued from page 56*]

shelf an aluminum tray, obviously made for bacon and eggs. It is oblong, with sections, so that the bacon in long strips alternates with the eggs. Accompanying the tray are an egg lifter and a bacon server, both sensibly designed for the use they are to perform. Plate warmers in three sizes of highly polished aluminum, with handles of white composition material, match this set. They may be used to keep fresh toast warm or used on individual plates. "These fixings take bacon and eggs and toast out of the class of ordinary comestibles and make them look something grand," said Peggy. (Prices: Tray $5.10; egg lifter $2.00; bacon server $2.80; set complete $9.90.).

"When I want to have an easy breakfast for guests who have stayed over night, I merely tell them, 'Get up when you choose. You will find your breakfast on the table.' Then I fill up this tray," she pointed to a round aluminum tray with sunken glass sections for jam and marmalade and a rimmed outer border around the edge for rolls, "and I leave it on the table for a Continental breakfast, with coffee all ready to make in the electric percolator. I have these round aluminum dishes —'frigits,' they call them—of just the right size to fit half a grapefruit, and you see they have a place underneath for cracked ice—isn't that clever?" (Prices: bar le duc set complete $6; dish $4.60; knife 70c; spoon 70c; frigits $1 each.)

"And speaking of fruit," she went on, "just look at my berry set. It's very new." A curly maple bowl was surrounded by small individual bowls, also maple. Beside them were a large aluminum serving spoon and smaller individual spoons, also

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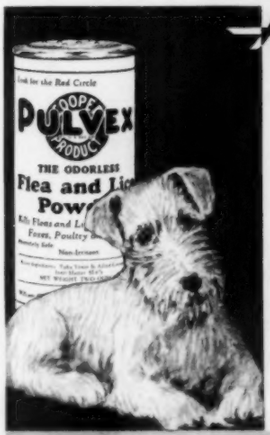

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Lace crochet evening gloves: This white lace glove with ruffled cuff is guaranteed to see the warmest summer evening through to a crisp cool finish. The crochet stitch chosen is a simple mesh, making the glove available for the novice of crochet.

Explicit directions for making these three types of gloves will be sent upon receipt of five 3-cent stamps. Address THE AMERICAN HOME, Garden City, N. Y.

Aids to informal entertaining

[*Continued from page 91*]

aluminum, all with wooden handles. The "stubby" spoons contributed a quaint touch. (Price, large bowl $3.00, small bowls, $1.60 each, large spoon, $1.50, small spoons, $1.00 each.)

"Probably I've used this ten-piece salad set most of all." Peggy assembled it in a few seconds, so that I could see it all together. It consists of an oval bowl carved from walnut, a salad spoon and fork, two vinegar and oil cruets, three shakers for salt, pepper and paprika, a small mixing bowl and beater for the dressing, and a tray for convenience in carrying. "I nearly always serve some kind of salad at our Sunday night buffet suppers, and this is just the thing for it." (Prices: bowl $2; serving spoon $1.00, fork $1.20; vinegar and oil cruets 90c each; salt, pepper, and paprika shakers 70c each; bowl for salad dressing $1.30 and beater 60c; tray $1.50; whole set plus the tray (extra piece) $11.50.)

"This cheese board is very useful, too," she said, showing me an oblong tray, the center of wood with two metal troughs on either side." (Set with knife $3.)

"And this is what Jim gave me for my birthday." She took out of her cupboard a simply fashioned yet graceful pot of aluminum with the individual finish which I have come to associate with these articles which Russel Wright designs. It has a scratched effect that gives it a feeling of texture which is different and pleasing. The pot, designed for oven stew, one of Peggy's favorite family dinner dishes, is so attractive that it can be taken right to the table. "There's a larger one with a tray for beans. You can use both of them for a lot of different kinds of dishes." (Smaller pot for stew, with wooden spoon, $3.90. Larger pot, for beans, with spoon and tray, $6.)

"These are all the Russel Wright things I have just now," concluded Peggy. "There is an awfully nice board for planked steak which I hope to get later on. But I certainly like these sets I already have, for they help a lot in making entertaining easy and successful."

Note: All these items may be purchased in any of the larger department stores and gift shops throughout the country.

Let's make it!

There is a great satisfaction in making something out of nothing, or almost nothing, and the Editor of THE AMERICAN HOME, is giving me an opportunity to tell you about some of the things I have made for my own home out of simple materials. I shall be glad to give you further details about these ideas if you write me, enclosing a stamped addressed envelope.

Louise Fillebrown

Drawing by Mildred Keith

For a porch couch a smart effect is produced by a wide band of red oilcloth with scalloped edge and top cover of white sailcloth with edge bound with red bias tape

THE lucky people who live in the small town or country know well the joy of the outdoor porch. I am afraid this message is mostly for them, though many city dwellers too have open balconies, or terraces, especially in connection with penthouses.

With the approach of the first hot days I began to haul out my porch furniture for refurbishing. It is surprising how many different coats of paint there were on it and it was necessary this year to scrape the old paint off to make the new coat stay on.

So I scraped and began anew. Porch schemes should hinge on the color of the house exterior, for the wall of your outdoor room is necessarily that shade, and that is your largest single area. Most Colonial houses are white, the next most popular color is brick red, or green. The colors you use must be fresh and gay and harmonious with your house exterior. I am very fond of red on a porch, and red, green, and white are usually both practical and attractive.

However, today I am most interested in the kinds of materials that are useful. We shall probably paint the furniture—either outdoor enamel or brushing lacquer will bring the best results. I like a couch on my porch—any cot bed will do, with hosts of cushions, and a roll cushion at either end to serve as a back rest. Six-way pillows make excellent ends for a flat couch. For covering, something washable or waterproof is best. Checked gingham in red and white bound with a two-inch band of white sailcloth, will wash easily. A couch cover made of Sanitas or Permatex—waterproof upholstery materials won't need washing and will resist the weather, but you must cover most of your cushions with something softer like linen crash or Indian-head muslin, which by the way is fadeproof. I find that a plain band of oilcloth cut in scallops at the bottom may be fastened around the edges of a cot by tying it to the supporting frame. For a top cover use a softer material which hangs over only about six inches and is also finished with scallops. The top may be simply an oblong piece of white sailcloth, for instance, with a scalloped edge bound with red bias binding, and the oilcloth band in red with its scallops similarly bound. In this case the cushions should be of the same material as the top, with corded edges of the red oilcloth.

An important requisite of a pleasant porch is a shaded light. The most attractive hanging lights are the ships' lanterns, especially if you are fortunate enough to find a really old one, but for reading lights, a bridge lamp with a shade of ordinary tin painted to match your color scheme is excellent and practically permanent. Have your local tinsmith make a curved piece of tin into a cone-shaped shade, twelve inches across the bottom, and two and a half at the top. He should solder it onto a small fixture taken from some old shade that you are discarding. Paint the outside of the shade red and the inside white, with a black one-inch band both inside and out at the bottom.

I use grass rugs on my porch usually, some are most inexpensive so can be renewed every season, if necessary. Rag rugs are lovely and will wash, and if you want to spend a little more money the woven wool rugs with gay colored borders are always a little more solid in appearance. Many interesting varieties of grass rugs are on the market, and I hear that we can get rugs made of cellophane now that are fascinating.

A log cabin bedroom

Please suggest a dainty bedroom to go in a log cabin home where the living room will be in reds and browns. I prefer blue. MRS. CHARLOTTE BONNEY, *Paw Paw, Michigan.*

Since you suggested blue, I am sending a blue wallpaper sample that would be very attractive in itself, but it would make your room a direct contrast with the living room which is in red and browns. If you use the blue paper, I would suggest white voile curtains with red dots, possibly edged with red, white, and blue ball fringe. Put a darker blue on the floor, probably in the form of rag rugs; and paint your furniture navy blue, using a bedspread of rough ivory colored linen crash, or a candlewick spread.

However, I should like the ivory paper with the tiny red pattern on it. This would harmonize with your living room color scheme. You could have red voile, or organdy curtains with dark brown Indian rugs on the floor, brown furniture of rough oak, or whatever you have planned, with deep ivory bedspread and covers.

An ivory and green lattice paper would make an interesting room. I would use soft gold or yellow as the color accent with this as there is bound to be some of that color in your living room. Either one of these last two designs would be preferable to the blue which is hard to visualize next to your red and brown living room.

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WHO enjoys scrubbing a toilet-bowl? But you don't need to scrub or scour — use Sani-Flush! You'll get the toilet cleaner than with all the washing in the world! Stains, odors, and germs go. Even the trap, where a brush won't reach, becomes perfectly clean and sanitary. The porcelain gleams with freshness.

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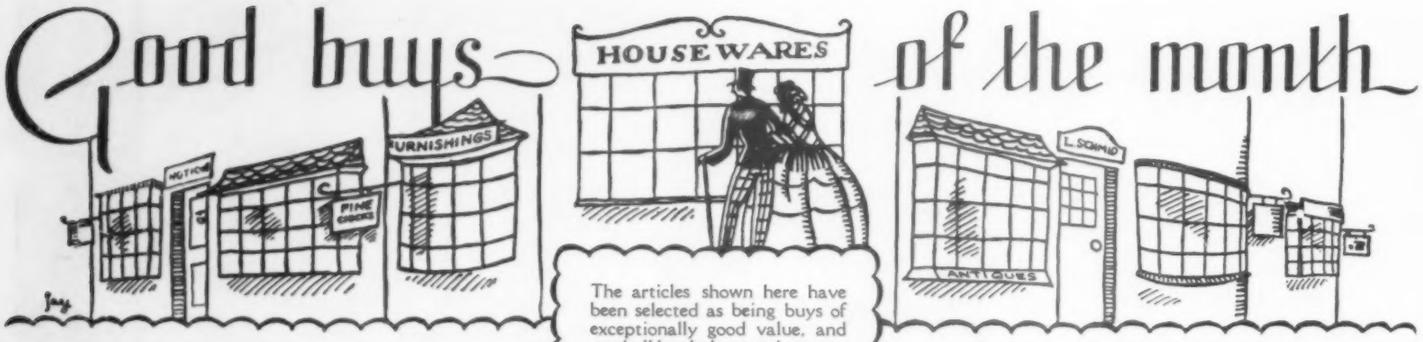
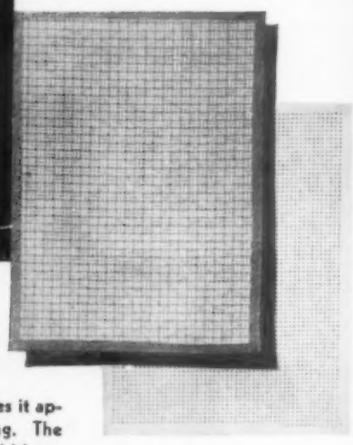
Good buys of the month



The articles shown here have been selected as being buys of exceptionally good value, and we shall be glad to purchase any of them for you. Just send a money order or check to THE AMERICAN HOME, 244 Madison Ave., N. Y. C., and address your order to the Shopping Service. All items sent express charges collect unless otherwise specified

Woven straw mats are very useful for the summer luncheon table, and they are most attractive in colors or white bound with Permatex—made to order. They are easily cleaned with a stiff brush and soap and water, or with a damp cloth. Size 15½ x 11 inches; $4.25 a dozen



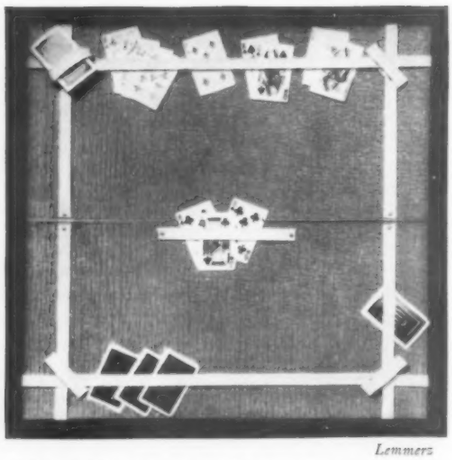
Above: The simplicity of design of this beer glass assures complete harmony with your table service and also makes it appropriate for parlor serving. The clear luster of the hand-blown crystal lends additional sparkle and clarity to the finest beverage. Its capacity is eight ounces. Your initials hand engraved, as suggested in the illustration. These are available at $7.00 a dozen. Express prepaid

You may have missed these amusing beer napkins and towel, designed by John Held, Jr., which were shown in our preceding issue so we are repeating them. 36" towel, green and white, costs $1.25 and the 8 x 6" napkins, in assorted colors, are $1.25 for six, prepaid

John Adams Davis

Here is an old basin table adapted for phone stand; $14.75. Stool with spoke shaved legs, copied from a milking stool, is $5.00. Lamp, adjustable bracket, with shade is $11.50. All pieces are of solid Green Mountain maple, hand pegged and edgeworn to suggest age

Above "Susie" can be hung on your garden basket, and when you want to tie cut flowers just pull a strand of raffia from her skirt. There are six wooden markers in her apron pockets so, you see, she is not designed for beauty alone! The practical gardener will find her a very helpful assistant all season long. She will be sent parcel post charges prepaid, for $1.40



Lemmers

Above: Here you are at last, you incurable bridge enthusiasts!—a folding card board, 24" square, washable and waterproof, too. Let the wind blow, for all we care. Whether by the land or on your porch this has everything imaginable for a comfortable game. We know now why the score used to soar on the "they" side—because we've been dummies who had to use both hands and feet to hold the dummy, tricks, etc.—and that's a big order. Green with buff stripes. $3

Dana B. Merrill

Above: So realistic is this green metal lawn spray with yellow flowers, that you almost want to inhale their fragrance. The diameter of the base is 11", and height over all about 19". A small spray is tucked in each flower. The attachment at the base will fit any standard hose. A beautiful and practical addition to your garden equipment. $6.00, parcel post collect

Your house— its care and repair

The care of the house and its upkeep is an ever-important topic to the home owner, and during the last few years it has become vitally so. With this in mind, THE AMERICAN HOME is offering a service to present home owners and prospective home owners which is being conducted by a well-known architect, Mr. Jonas Pendlebury. For advice on your problems address Mr. Pendlebury in care of THE AMERICAN HOME, 244 Madison Avenue, New York City, and please be sure to enclose a stamped, addressed envelope for reply

PLASTER ON A CHIMNEY

On the second floor of my house the plaster on the chimney has cracked. I find that the plaster was put directly on the brickwork and when the fires are lighted the wall is quite hot. Does the heat cause the plaster to crack, and how can I overcome the trouble?

The heat in the chimney is the cause of the cracks in the plaster. There are two methods of overcoming that trouble. One way is to set two inch by four inch studs, placed the narrow way, one inch away from the existing plaster wall, securely nailed to the floor and ceiling, then apply lath and plaster in the usual manner.

Another way is to set three quarter inch iron channels next to the existing plaster wall, firmly secured to the floor and ceiling then apply metal lath and plaster. The thickness of the iron channels will provide an air space behind the new plaster work and prevent the heat of the chimney from causing cracks in the plaster.

With either of the above methods the existing wood base and picture moulding should first be removed and reset when the new plastering is completed.

PAINTING SCREENS

I have had new screens made for the doors, windows, and porch of my bungalow and would like information regarding painting and varnishing them.

If the screens are to be painted, knots and sappy spots should first be shellacked, then apply the priming coat, which may be the same as the finishing paint only thinned with linseed oil in the proportions of one quart of oil to one quart of paint. Finish with three coats of paint containing pure linseed oil, white lead, zinc, dryer, and the necessary coloring pigments. Each coat should be thoroughly dry before the next coat is applied.

If they are to be varnished the wood should be rubbed perfectly smooth with sandpaper. If the wood is an open grained hard wood, such as oak or chestnut, a paste filler should be applied, when it has set it should be rubbed off, across the grain, with excelsior or rags. Then after it has stood twenty-four hours again rub with sandpaper. Some experts advise against the use of this filler on exterior work irrespective of the kind of wood used, whereas others recommend it. In any case, close grained woods such as white pine, birch, maple, etc., do not require filling. The best spar varnish should be used, applied in three coats, sandpaper between coats, allow ample time for each coat to dry, two days at least between coats.

WATERPROOFING CELLAR WALLS

The cellar walls of my new house will be of cement blocks. How can these walls be made waterproof?

The opinion is held by many that waterproofing applied to the exterior surface of cellar walls is the most satisfactory. Where economy is a factor the exterior surface of the cement blocks should be covered from the level of the footings to a level one inch below the finished grade with an asphalt or coal tar pitch product.

Another way is to use the membrane waterproofing method. This process is more expensive because it consists of applying the waterproofing product, coal tar pitch, and one or more layers of tar-saturated fibre felt. One coat of pitch, one layer of felt then another coat of pitch over the felt makes what is known as one-ply waterproofing. Additional coats of pitch and layers of felt provide more protection. The number of ply used depends upon the class of work desired, also soil and water conditions. As many as three-ply, and sometimes five-ply are frequently required. However, one-ply is considered sufficient for ordinary work. The membrane waterproofing is often carried through the cellar wall at the top of the footings, keyed in with the footings, then extended under the entire concrete cellar floor. The cellar now is completely enclosed in a waterproof envelope. The advantage of this treatment is obvious.

When the house is situated on sloping ground or where conditions are such that surface water does not drain readily away, the use of a four-inch open tile drain is advisable. The drain is laid at the level of the footings and is connected to a dry well or carries away the water to a point at grade that is distant from and lower than the level of the footings.

Protection for waterproofing is applied where a first-class job is desired. This may be done by applying waterproof cement three quarters of an inch in thickness over the waterproofing.

Another method of protection for membrane waterproofing is obtained by covering the waterproofing from footing course to level of grade with common brick, four inches thick, laid in cement mortar, and capped by a cement wash.

PITCH FOR SHINGLE ROOF

What is the minimum pitch for a wood shingle roof?

The minimum pitch for a wood shingle roof is thirty degrees. With less pitch the rain water will not flow easily, thereby subjecting the shingles to more severe weather conditions and consequently reducing the durability of the shingles.

Her Background
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Garden facts and fancies

THE contemporary gardener certainly doesn't have cause for complaint that the publishers are not making efforts to supply him with reading matter. True, it may not always be just what the reader wants, perhaps it never could be, because individuals differ and many an inquirer seems to desire a book that will answer all his specific questions—and none others—and books, of necessity, must be somewhat topical and general. The specialized specific book, generally, has a very small public.

It would seem, however, that the exception to this deals with the Roses about which more and more books are constantly appearing. Undoubtedly, The American Rose Society, out of the aggressive, Editor-Presidency of Dr. J. Horace McFarland, has created a Rose interest which he has also gone a long way to effect. To keep up to date in Roses, the *Annual* of that Society is an essential. This year's volume continues on the lines of its predecessor with its up-to-date authority records.

Under the same source of stimulation, there comes *Climbing Roses* by G. A. Stevens, newly installed Secretary of the A. R. S., lavishly illustrated in color, and a critical analysis of that group of popular garden furnishings and favors. When a vague inquirer asks for "information about climbing Roses" at last there is a sure answer and it tells about the different groups and types, hardy and tender; suggestions for trellises and pergolas and a critical descriptive catalog of varieties up to date.

A third, *A Book About Roses* is a resurrection of Hole's famous classic which the real Rosarian will love to have for its pure charm and enthusiasm. The new edition appears with an introduction by Dr. McFarland. To Dean Hole, rosarians the world over, pay homage, for he it was who started the modern affection.

One of the most intriguing books of the season which came in early March is *Gardening With Herbs—For Flavor and Fragrance.* The volume itself is daintily made and well befits the subject, yet it is by no means a casual off-hand product but the fruit of a series of long studied research and actual collections and actual growings of a multitude of herbs.

Always there is a fascination about these officinal and fragrant plants which seem to carry an atmosphere of the old-time garden along with them. And Mrs. Fox has not omitted any opportunity of expressing that feeling. The dedications of the book, the illustrations, are all in the old manner in addition to the descriptive and cultural matter dealing with the various plants.

The closing chapter, a good section indeed, discusses with adequate recipes "cooking with herbs." Mrs. Fox has done a good constructive job in gathering together what all the modern herbalist needs to know. The illustrations themselves in old style manner by Miss Mansfield parallel the method and charm of the rest of the book.

Two good competent authorities, that is if success on the exhibition tables is a criterion, and I think it should be, have simultaneously given us two allied, yet distinct, books on the descriptive use of flowers. Both use the term "arranging."

Mrs. Walter R. Hine's book is, perhaps, the simpler in its appeal. It discusses styles and types, giving due but not undue emphasis to the Japanese school but equally presenting the claims of the Victorian and French in which mass and luxurious voluminousness of bloom are dominant rather than the elegance of line that signalizes the Japanese school. This latter has through its purity of method been lately threatening to run away completely with the whole spirit of flower arrangement and even presents a danger of becoming an excluding restrictive standard.

It is just as well to be reminded that there are other good things besides the Japanese school. Still life arrangement, tables, trays, and suchlike and even the arrangements on the exhibition table are discussed with perception and understanding. Mrs. Hine has again offered to meet the average individual's requirement to know some of the foundation and fundamental principles in the descriptive selection and use of flowers.

Two other well-known ladies, Katharine T. Cary and Nellie D. Merrell, combine in preparing the companion volume which takes the reader through the year, demonstrating the utilization of the flowers, each in its season. Mrs. Cary, than whom none is better qualified, tells about the actual arrangements and with particular emphasis on the suitability and harmony of the container, and the photographic work has been ably done by Mrs. Merrell. These two ladies have, in fact, given a more advanced type of study, more all-impressing and with a broader horizon. These books very largely aim to serve their purpose by the demonstrated example which in both cases occupies the greatest proportion of the book.

It is comparable to the method of teaching garden design that we see in Taylor's *Garden Making By Example* which after all, although it is elemental, may be the most satisfying for the most average dabbler in the soil, who would rather see the thing he likes and reproduce it with suitable modification to his own environment. After all, that is a practical and perfectly good solution of a problem in nine cases out of ten. Don't we all usually as a matter of fact develop a lot of things simply through learning through example?

It is reminiscent of the old-time object lesson of our childhood days—and so many a would-be gardener or garden maker is still in his childhood stage—in which teaching by example will do much. Mr. Taylor has selected a large number of highly developed little bits of front and back gardens and yards in medium sized plots in urban districts—rock, Rose, water, or what you would. True, the examples are English, the material is English, but the principle is universal. One thing the English amateur gardener does very successfully is to make a picturesque and entertaining little treatment out of an odd and even apparently uncompromising situation. Mr. Taylor has gathered together a lot of such examples and gives sufficient text for practical application. Of necessity, such treatments are usually, more or less, formal in character because of so many factors surrounding the suburban home that force that kind of formality. Where there is a little more room for expression, the introduction of the informal or naturalistic style of garden is perhaps in the long run the more useful and certainly easier in the upkeep. Both these points of view are presented entertainingly and instructively.

Another series of lessons by example will be found in *The Garden Notebook* in which Alfred Putz has selected one main topic for each week in the year, thereby working both indoors and outdoors.

It is bluntly a book on "how to do things" and each topic is compactly presented in about 650 words, but those words are worth-while words indeed, and a whole page of accompanying illustrations, thus, 52 pictures of what to do in 52 weeks of the year.

Informal Gardens by H. Stuart Ortloff, adds another practical handbook for the garden maker; emphasizes the thought that the design of all gardening should be a natural process growing out of the inherent character of the site. Frankly, that is what has made the English garden the thing it is. That is, being built on the spot and not in the drafting room of the academic designer. The successful garden is the one that grows out of and fits actually into its site, and that is what Mr. Ortloff means in his *Informal Gardens.* I find it difficult sometimes to get this informal feeling into the small suburban plot, and if more of it could be done, we could have more garden personality.

Recent garden books

American Rose Annual, J. H. McFarland and G. A. Stevens. (American Rose Society)
Climbing Roses, G. A. Stevens. (Macmillan)
A Book About Roses, Dean Hole. (Dutton)
Gardening With Herbs, Helen Morgenthau Fox. (Macmillan)
The Arrangement of Flowers, Mrs. Walter R. Hine. (Scribner's)
Arranging Flowers Throughout the Year, Katharine T. Cary & Nellie D. Merrell. (Dodd, Mead)
Garden Making by Example, G. C. Taylor. (Scribner's)
Informal Gardens, H. Stuart Ortloff. (Macmillan)
Delphinium: The Book of the American Delphinium Society. (American Delphinium Society)
The Book of the Delphinium, J. F. Leeming (Isaac Pitman, London)
Delphiniums, Their History and Cultivation, Geo. A. Phillips (Macmillan, Distributors)
Lilacs In My Garden, Alice Harding (Mrs. Edward Harding). (Macmillan)
The Cultivated Conifers, L. H. Bailey. (Macmillan)
The Garden Notebook, Alfred Putz. (Doubleday, Doran)

Any other information desired about garden books may be obtained from the Garden Editor. Please enclose a stamped addressed envelope for reply.

Speaking of cupboards

[*Continued from page 63*]

mail. If some postmen persist in throwing the mail on the floor, the rack is still of use for garden shears and gloves.

Continuing down to the basement, we have a cupboard for laundry supplies and utensils; also places for tools, nails, paint, and brushes; and of course plenty of room for canned supplies.

In the recreation room where the cement walls are covered with a composition board, an unsightly cold-air pipe was concealed behind a panel of this material and cupboards built in at either end. Here are places for childhood's treasures; games, collections of various sorts, tools, books and magazines, dishes and doll things. At one end of the room where the master-switch had to be placed, we camouflaged its existence there with a door behind which we keep fuses and a candle or flashlight for emergencies. Below it are built shelves for books.

Under a built-in seat about six feet long in this room, small doors were hung to conceal the trains, carts, blocks, footballs or doll trunks and furniture which are shoved there when the older members of the family wish to use the room. Here may also be space for seasonal decorations such as Xmas tree decorations, Hallowe'en things, and so on.

Since the driveway entrance is often used when the young folks are entertaining with spreads or after skating and tobogganing parties, it was found advisable to provide a place in the basement for these guests' wraps. At the foot of the stairway, we had a long shelf put up for hats and gloves and below it a pole fitted with coat hangers.

Back to the first floor, we have two coat closets equipped with shelves for hats and also for rubbers and galoshes. There should have been a linen closet on this floor. But the space which we had saved for that was under a stairway and was large enough to include a generous cupboard for storage of magazines and much of the heterogeneous belongings common to every family, and still leave room for the telephone. Considering the saving on the nervous system of a place where one might carry on a conversation in comparative quiet, we decided on the telephone room and left the linen to its accustomed inconvenient storage in the deep, wholly unsatisfactory drawers which have been the heritage of linens from time immemorial. I had a carpenter fit trays in these drawers, making two and three shallow compartments, and they are much better.

On the second floor there is an adequate linen closet. While it does leave something to be desired, it offers shelves broad enough to store blankets and comfortables, a little too broad for the linens, 'tis true. I wish that I had used my scheme of alternate narrow shelving here. It would have been admirably suited to the small piles of washcloths and guest towels and pillow-cases with slightly wider ones for the sheets.

We lack an upstairs broom closet. So the carpet sweeper hides behind the sewing-room door, while the dust mop and other cleaning appurtenances hang on the attic stairway. But at least we do not have to run downstairs for them. We had the treads of the last three steps hinged and there are places for dusting cloths, small brushes, and also shoe-polishing equipment.

In the attic are numerous shelves and drawers. Here are the master's business files which are no longer needed at the office but cannot be destroyed.

Lavatory and bathroom are equipped with the customary medicine cabinets. But there should have been also ventilated cupboards for the cleaning brushes, powders, soaps, and toilet paper; tall bottles and the like. Another cabinet for bathroom linen would have been a great convenience.

All the clothes closets have shelves for hats and shoes. These are not as nice as the smart combinations which one finds on the market to-day but they answer the purpose. I should have liked the compact built-in trays for clothing much better than our chests of drawers with their space-wasting drawers but that couldn't be.

We should have been foresighted enough to provide cupboards in the garage. We did put in a big movable one which we had and which does very well to conceal the clothespin basket and some garden necessities. But the rakes and shovels hanging on the wall would be much better off behind doors; while hose-reels, sprinkling cans, sacks of fertilizer, and the general what-have-you of garden equipment out in plain sight are a constant source of annoyance. I fancy the effect of neat concealing doors would be well worth their cost in the increased tranquillity of the master when he leaves his garage for the daily pilgrimage to his labors.

One cupboard, or a series of them, which I very much wanted but could not find a place for—now I would almost sacrifice the radio for it—was one to hold the small miscellaneous articles which are constantly needed and are usually stored hither and yon. Such articles as the colored pencils for Johnny's maps, scissors and paste for Susie's notebooks; seals, ribbon, string and paper and other paraphernalia of package wrapping; kodaks and films; playing cards, the box of chessmen and the backgammon board. Such a cupboard should be easily accessible and would contribute much to the general good nature of the family.

For an orderly household and the equitable disposition of the dwellers therein, I recommend cupboards, many of them and then more of them.

50-50 gardening

[*Continued from page 77*]

going next door to borrow the gin and all, I'll not skimp my job. You have done the planting and I shall go out now and do the *inspecting*, just as I promised. All well-done jobs require inspection." She smiled at this sweetly, and I went out and found everything okay. Furthermore, I did more than my share that evening—and I hope others will profit by this error. The "seedist," in addition to the $148 worth of seeds ordered, was a good fellow and sent, complimentary, a couple of dozen assorted bulbs. Now bulbs require expert planting, and as I know something about this sort of thing, I essayed to tackle the job that same evening, even though terribly fatigued.

Let me call attention to a slight error—something to guard against. I learned later that I put all of those bulbs in upside down with the root side on top, if you know what I mean. But how was I to know? That stupid seed purveyor had not labeled any of them *"This Side Up."* Why, any little no-account shipping clerk would know enough to do that! Such things naturally do annoy me. Entirely through the shortcomings of that seedery expert, I went wrong. Of course,

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BE ready to fight for your flowers. Have "Black Leaf 40" handy when insects appear. This insecticide is double-acting. It kills both by contact and fumes. "Black Leaf 40" very economical. A little goes a long way. One or two teaspoonfuls to a gallon of water is all that is needed. Sold everywhere by retailers.
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Before August 10th

At that time the last orders are cabled to our nursery in Holland. However, earlier orders are appreciated even more, although the same painstaking care will be employed in filling all orders. Those desiring to exercise rigid economy this year will be interested in the special "trade size" of Tulips about which more is said on page 26 of our free catalog

"Greetings from Tulipdom"

We are sure you'll enjoy having a copy of this utterly truthful guide to Spring flower land. It offers the choicest Tulips, Hyacinths, Crocus and all those flowers that herald the arrival of the fairest season. It will introduce to you also the favorites among Narcissi or Daffodils, as grown in our own nursery on Long Island.

When writing please mention American Home

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I shall never make that mistake a second time.

Space will not permit all the details of how I cultivated our garden, but the seeds were very good ones and when they began to come up, Emma and I divided the work as evenly as possible. I would fetch home the garden magazines and would read aloud the various columns of helpful hints whilst she weeded the garden. There were lots of weeds, too, so I had to read a great deal. This became irksome at times, especially when I felt inclined to delve into a good hair-raising detective story, but after all, we men must meet our help-mates half way, mustn't we? My wife often affirms that I do almost everything *half way*.

I attribute much of our garden's success to the fact that after I inspected the planting and saw it launched, I did not interfere with it in any manner. Interference, I believe, is fatal.

We were troubled greatly with mean insects eating up our vines and shoots. We divided the work of handling this situation. I have a microscope and when anything went wrong with our plants I would put a specimen under the microscope and if bugs were found on it I would send my wife out with the insecticide can and have her spray the half acre of garden. She would squirt and squirt, and slaughter bug after bug. At all times I encouraged her tenderly. When I would note her tiring, I would jump right up out of my rocking chair on the piazza and clap my hands, exclaiming: "Bravo! Bravo!" This always pleased her greatly.

As I definitely had decided not to interfere with the garden in any way, I never attempted insecticide spraying, for I saw that this is a game by itself, which should be practised by experts only. Nor did I attempt to water or irrigate the garden. That, too, is a specialized job. I took care always to praise the deft way Emma did these things and it always thrilled her.

I might add that much of the success of one of these coöperative gardens depends largely upon obtaining the right kind of wife—one who is adaptable to this sort of thing. Of course, they must be handled firmly and not permitted to grow lazy and loaf at any stage of the work. I shall be pleased to answer any inquiries as to how I handled the whole matter, how I found the right sort of wife, et cetera.

The charm of English Ivy

[*Continued from page 65*]

crudest concrete walls may be made most charming garden features with trailing Ivy. A better effect is given if the wall is allowed to show in places.

Ivy may also be used with much the effect of an evergreen boundary hedge by growing it solidly over a wire fence. This makes a deep green background that will need very little care. As it grows older, the trailing sprays should be clipped just above the ground, otherwise they will root and soon overrun all the foreground as well.

When using Ivy for ground cover under trees, or in the dark shade of area ways, look closely to your soil. It will probably be both poor and dry, in the area way possibly hard packed and sour. Dig this, breaking it well to let the air in. Work in a good complete plant food and if possible something to give humus; a little fibrous loam, and see that the new plants are well watered. Ivy is at times a little slow to start into growth; but once started, most varieties continue rapidly.

Ivy can be grown as a shrub without any support by inserting cuttings of the flowering shoots in sand. These assume a bush instead of climbing form, and if not given opportunity to spread over a support eventually will reach about six feet in height. If you will look at Ivy in bloom, you will see that the small flower umbels are never borne on the climbing or creeping branches; but grow instead on bushy and erect small growths that form on older plants. A bush of this type changes its name and becomes Hedera helix arborescens, or Bush English Ivy. Be sure to use a cutting from the vine part of the plant if you wish a vine Ivy.

The ease with which cuttings can be started is a point much in the favor of Ivy where there is a large surface to be covered. Almost any piece with a few aerial rootlets will strike quite readily if placed in a moist sandy loam; and they are frequently started just so on the bank or ground where they are to grow. It is somewhat more rapid to set these out in a box of sand first, and give a little bottom heat—a good way if you are just starting a few for indoor use.

There are many other types of Hedera besides those already mentioned, the geographical variations with larger or smaller or more cut leaves. The Algerian or Canary Island Ivy has large bright green leaves, more roundish.

The practical culture of the Lupine

[*Continued from page 78*]

growing medium of sandy loam. The incorporation of generous quantities of well-decayed leaf mold or peat will lighten the soil and supply acidity.

And who has ever found a better fertilizer for any perennial bed than well-decayed stable manure?

Annual Lupines have become immensely popular as greenhouse flowers. They are usually planted as a succession crop of Chrysanthemums and Sweet-peas. As an outdoor bloomer, they give best results when planted extremely early. Some gardeners make a practice of fall sowing and use coldframes for winter shelter. If sown in the shade, use only the vivid blues, true pinks, deep yellows, and pure whites. Paler colors bloom in dirty and nondescript creams if they do not have full sunlight.

The varieties listed as Hartwegii, considered by some authorities perennial, do not usually function as such. However, there is no better strain than these, coming in the shades of dark blue, light blue, rose, and white.

In the perennial list, we have the polyphyllus species in blue, rose, white, and yellow. Regal Mixture contains some of the best colors. Dowener's Hybrids, perpetual flowering, is another of the newer strains sought after by connoisseurs.

There are a number of pinks: Princess Julianna, Tunic, Roseus, and that importation—Sutton's Pink. In the yellow perennial varieties, we now have Golden Spire and Sunshine, two excellent shades. May Princess is a deep violet-blue and Lavender Queen is pink tinted lavender.

The truth is Lupines are indispensable in every well-planned garden. If an amateur, make your first attempt with the annuals which are a little easier to grow. Your enthusiasm will soon blossom into greed for the lordly perennials too. For who dares say the Lupine plays second fiddle to any garden flower—not even the lordly Delphinium?

Vertical sundials

[*Continued from page 67*]

line VI-A-VI downward an angle equal to the latitude of the place and draw the sloping line A-C for the top of the gnomon; the shape of the whole gnomon is the triangle B-A-C; the angle B-A-C being set as shown, with the angle placed exactly at A and opening downward.

5—If the plate of the gnomon be not more than 1/16 inch thick the vertical line can be made a single line; otherwise make it as wide as the thickness of the gnomon.

6—As long as the angle of the gnomon at A is correct, it may be of any shape at the lower side B-C.

7—Since it is assumed here that the gnomon has some appreciable thickness and the vertical line is a double one, the dial is constructed in two halves.

8—At any convenient point on the double vertical line, as B, draw another horizontal line marked G-E in Figure 1.

9—With a compass measure the shortest distance from the point B in the right-hand part of the double vertical line, to the line A-C; measure off this same distance from B downward and mark the point D; or with B as center describe a half circle that just contacts line A-C; mark similar points on the left-hand part of the double line.

10—From D in each line draw a quarter circle on each side; divide each quarter circle into six equal parts; draw lines from D in each line through the divisions of the quarter circle long enough to touch the line G-E at which points mark 1-2-3-4-5-7-8-9-10 and 11.

11—Lines from A on each side of the double line through points 1-2-3 etc., on the line G-E will be the hour lines of the south vertical dial; the morning hours will be on the left hand.

12—Place the dial on a wall facing exactly south with the hour line of VI at the top.

13—Having the hour lines once drawn they can have any length, and so the dial face can have any shape.

14—Half hours may be shown by dividing the quarter circle into twelve parts instead of six.

An east or west vertical dial, latitude 40°

The early architect did not always have a south wall to use; in fact few walls face exactly south. So dials facing in other directions, among them east and west dials, are common enough.

1—East and west vertical dials do not have centers like the south vertical dial; their hour lines are parallel to each other and to the hour line of VI o'clock.

2—Figure 2 shows the construction of an east vertical dial for the latitude of Chicago—about latitude 40°. This dial will show the hours from sunrise to nearly noon. Since the earliest morning hour in this latitude is between III and IV o'clock no earlier hours will be required in the design.

3—In east and west dials, the gnomon which casts the shadow is a thin plate as before but roughly rectangular in shape (the top and bottom edges must be parallel at least). It is set exactly on the hour line of VI and is as high as the distance between the hour lines of VI and IX when the design is completed.

4—For an east dial first draw the horizontal line A-B toward the top of the sheet.

5—At any convenient point (as C) draw a line sloping upward and to the right hand at an angle with the horizontal line equal to the latitude of the place. This will be the line marked VI-C-VI. The latitude of the place for this dial is of course 40°. Extend the line VI-C-VI downward and to the left beyond C; this line VI-C-VI is the hour line of VI o'clock and also the line on which the gnomon must be set.

6—From C as a center draw a circle—not too large for reasons which will be clear later.

7—Through the point C at right angles to the line VI-C-VI draw a long sloping line (the broken line J-C-K in Figure 2); at the lower side of the circle and just touching it, draw another long sloping line F-E parallel to J-C-K.

8—Divide each quarter of the circle below the line J-K into six equal parts; draw lines through the division points in the quarter circles, long enough to touch the line F-E at points numbered 3-4-5-6-7-8-9-10 and 11.

9—Through the numbered points 3-4-5, etc., in the line F-E draw lines parallel to the hour line of VI (the line VI-C-VI); these parallel lines will be the hour lines of the dial marked XI-X-IX-VIII-VII-VI-V-IV and III.

10—Place the dial on a wall facing the true east with top as shown in drawing.

11—A west dial would be the reverse of an east dial; the circle and point C would be toward the right hand; all hour lines would slope downward and to the right; lines marked J-K and F-E would slope to the left.

Vertical dials which do not face exactly toward the north, south, east, or west

Very few buildings set absolutely square with the compass however, and in such places vertical dials must be made to allow for the divergence or declination. They are said to decline *from* the south or north and *toward* the east or west.

Figure 3 shows the drawing for a dial for latitude 40½°, i.e. New York City. It faces toward the south but is turned away from true south 30° toward the east (as is actually the case with the so-called south walls of New York City). This dial is called a south vertical dial declining east 30°.

Such a dial, turned so far away from the south, will show hours quite early in the morning but not many hours after midday.

Since this dial belongs to the general group of south vertical dials, the gnomon is approximately triangular in shape as in Figure 1; and it opens out as an angle, downward. It must be set on a line to be found as described below; since the dial declines toward the east the gnomon will be placed among the morning hours.

In all south dials declining less than 60°, the vertical line of the dial (in Figure 3 this is E-C-D) is the hour line of XII o'clock.

1—First draw a horizontal line A-B near the top of the sheet.

2—At any convenient point as E toward the right hand, draw a vertical line at right angles—this is the line E-D.

3—At any point (as C) on the vertical line, and as far below E as possible, draw another horizontal line F-G.

4—From E draw a quarter circle from the point C to the line A-B touching the line A-B at the point Y. On this quarter circle measure off, with a protractor, from Y an angle equal to the latitude of the place; making the angle Y-E-X equal that latitude; draw the line E-X.

5—Since the dial declines toward the East (30° here), measure off 30° on the quarter circle, from C to the point Z and draw E-Z.

6—With the compass measure the shortest distance from the point C to the line E-X; set off this same distance from E to the point K on the line E-Z.

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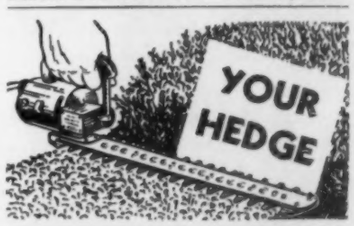

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7—Draw a line R-K at right angles to the line E-C-D.
8—Measure the length of the line R-K in the compass and set off that distance from C to the point L in the line F-C-G; draw the line E-L. *This line E-L is the line on which the gnomon must set.*
9—Draw a long line P-P at right angles to the line E-L.
10—Measure the length of the line E-L in the compass and set off that same distance from L to the point M on the long line P-P.
11—Draw the line *E-M for the top of the gnomon;* the angle *L-E-M is the angle of the gnomon.*
12—With the compass measure the shortest distance from L to the line E-M; set off this same distance from L to a point O on the line on E-L; from the point O as a center and with the radius equal to L-O draw a circle.
13—Draw a line from the point O to the point N (where the long line P-P crosses the vertical line E-C-D); the line O-N will cut the circle at a point marked S; from the point S begin to divide the circle into 24 equal parts. It is unnecessary, as appears in the drawing to divide the whole circle—only the lower half of it at most. Since a whole circle contains 360°, if it be divided into 24 parts, each part will be 15°; so with a protractor set off 15° spaces beginning from S.
14—Through division points in the lower part of the circle draw lines from O long enough to touch the long line P-P at points numbered 1-2-3-5-6-7-8-9-10 and 11; lines from E through these numbered points will be the hour lines of the declining dial; beginning with the vertical line which is the hour line of XII the morning hours must be marked on the left hand as shown.

Picnic in your garden

[*Continued from page 55*]

fire for cooking. The primary reason for the picnic fire in the small garden picnic nook is to cook picnic food; and take it as advice from one who has wrangled "chow" on many far away trails, the small fire is the cooking fire regardless of location.

The simplest sort of campfire equipment would be two even-textured stones that will not chip readily in the fire, and a fire brick base on which they may be placed. This is the trail-side fire box of the forest ranger. It is elementary but easy to construct and effective. The rocks should be reasonably flat on two sides, perhaps a foot long as a minimum and not over five inches thick since higher rocks will either force the building of a too-large fire, or you will have to build up the fire box level with ashes.

Where the right sort of rocks are unavailable, this simple fire box may be constructed of a fire brick bottom and several loose fire bricks which can be built up into low walls so pots, pans, and kettles may set far enough above the fuel to admit drafts and permit combustion.

Whether the fireplace shall be right in the center of the paved or sanded area about it or to one side is dependent on other parts of the garden design. The simplest adequate equipment for the garden picnic would be a circular brick or stone platform, not over two inches above the ground, at the termination of a path, with an over-all dimension of ten to twelve feet, and two- or three-foot circle of fire brick in the center. A stone or bricks in the center of the circle will give a low "back-wall" for drafts and, by sinking the circle slightly or building a half-inch coping of brick around it, ashes can be kept from scattering over the platform.

The next step in the fireplace from this simplest form, is to build up a little rock, brick, or concrete wall, remembering to keep it from getting too high, and get either a very wide mesh screen of steel for a grill or have one made of rods.

A simple fireplace may be made with a low chimney, a steel plate can be fitted to the top of the fire box, and this will save pots from being blackened by sooty flames.

The screening of a picnic nook should be in direct ratio to the degree of rusticity it is to have. In the rather finished fireplace which is a part of a milled and painted pergola, it can be properly considered an integral part of a terminal garden feature. In that case the fireplace is incidental to the garden structure. In the open camp and stone fireplace sort of development, it would be desirable to screen it in with thick Spruces if the room were available. Usually it is not. It may be possible, however, to utilize a split chestnut fence, planting it heavily with Wild Grapes, native Clematis vines and similar drapes, even having a few of the thinner bodied evergreens, such as Juniperus scopulorum.